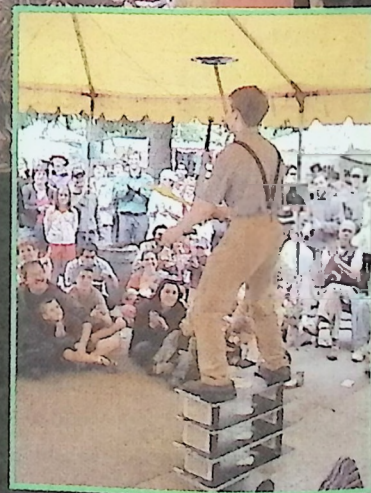


# JEFFERSON MONTHLY

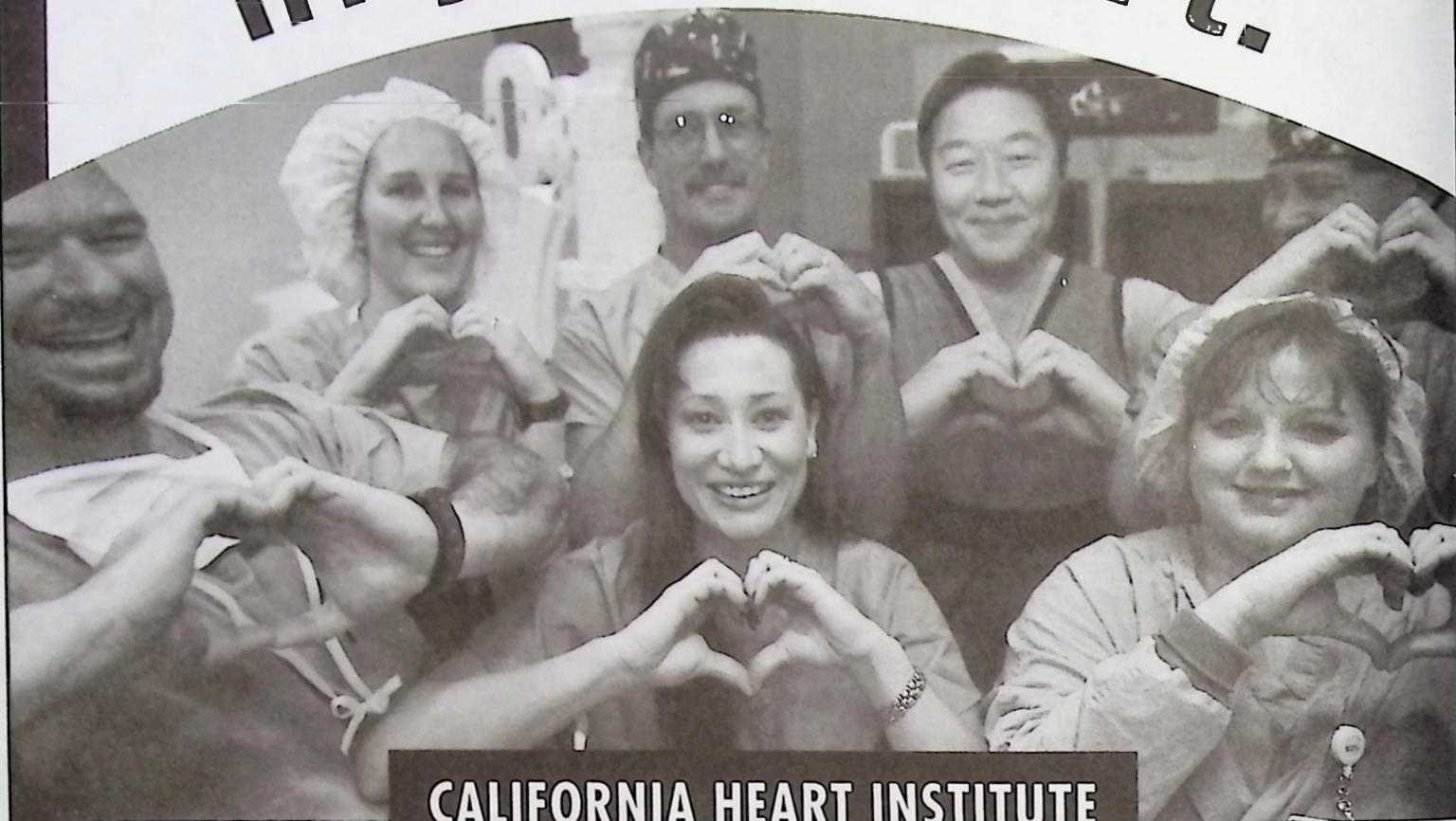


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Vocalist and fiddler Rani Arbo brings her band Daisy Mayhem to Ashland's Unitarian Center on October 5, merging bluegrass roots with swing and other eclectic styles. See Artscene, page 28.

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#### ON THE COVER

**MAIN PHOTO:** Native Trails brings an evening of Native American song and dance to the *One World* performing arts series. **INSET PHOTOS:** Some of Eugene's Saturday Market performers, including (top to bottom) Kuduna, Vibe Nation and David Kelly. Eugene photos by Kim Still. See features, pages 8-11.

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# JEFFERSON MONTHLY

OCTOBER 2002

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Throughout history, public gatherings and celebrations have played a vital role in human interconnection. As societal rituals and structures have changed, though, regional festivals and marketplaces have lost centrality. Or have they? Lara Florez looks at the continued vital role of local artisans and the celebrations which surround them. She talks with Bill Goldsmith, general manager of Eugene's Saturday Market and executive director of the Oregon Microenterprise Network, whose graduate education included a deep study of celebration.

#### 10 One World

Locally, one tradition of culture and celebration is the annual *One World* series of performances from around the earth, sponsored by Southern Oregon University and Jefferson Public Radio. After ten years of inspiring visits by some of the planet's most accomplished cultural emissaries, one question still remains unanswered: What is "world music"? Maria Kelly ponders the question, and gives a preview of another exciting season of performances.



PHOTO: CHRISTOPHER BRISCEE

Cheryl Victoria Richardson, Joshua M. Bott, Wade McCollum and Melinda Parrett, in Oregon Cabaret Theatre's production of *The All Night Strut*. See Art Scene, page 28.

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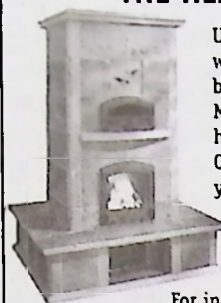


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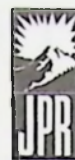
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# TUNED IN

*Ronald Kramer*

## Nothing to Say?

**W**e live in a highly technological age. We have eradicated diseases and many emotional conditions which not long ago doomed people to lives of physical or social pain. In the world of human communication we have created satellites, fiber optics and the world wide web. Those inventions have expanded the pervasiveness, scope and accessibility of information services to a proportion of American society hardly imaginable just a decade or two ago. And that success has gulled society into a complacency and ebullience that is both foolish and dangerous.

The dot com bubble has burst, producing significant economic dislocation for both individuals and the nation. We are adjusting to those fiscal realities. But those realities also have spawned important policy questions which are receiving scant attention.

A recent news story reported that Genuity, a historically successful key operator of major Internet backbone facilities, is in economic trouble because it built its systems with an assumption of greater utilization than has proven to be the case. In some measure that excess capacity results from the bankruptcy of companies like Worldcom and all the other dot com failures, which have perhaps helped to moderate the growth of demand for these interconnection services. But the reality is that much of the so-called dot com economy was predicated upon information and communication systems and much of that world has failed in the marketplace. One must ask why.

Our technological hubris infected many investors, government policy analysts and

dreamers with the "if you build it, they will come" syndrome. Did any of the technology actually fail to perform? Apart from a few scattered technological pop-guns like the Kerbango, which was supposed to revolutionize audio entertainment by creating



THE RADIO INDUSTRY IS  
INCREASINGLY IN TROUBLE  
FOR PRECISELY THE SAME  
REASONS THAT HAVE LED TO  
THE DOT COM FAILURES.

an Internet equivalent to the Walkman, the technology behind most of the failed dot com businesses worked just fine. These bankruptcies weren't born of failed technology, as is often the case with industrial failures. These businesses failed because the systems they created didn't provide information which society was able to sufficiently utilize, at a price that was affordable, to make those businesses sustainable.

In other words, society didn't need that much information disseminated because society didn't have that much to "say." The price exceeded the need and value. In time, our society will grow to utilize that scope of connectivity. The first FM radio stations, the first UHF television stations and the first cable television systems all tended toward economic failure because they didn't add desired new programming to make those new systems economically sustainable. But now, fifty or sixty years later, they are.

That's a valuable lesson. The radio industry is increasingly in trouble for precisely the same reasons that have led to the dot com failures. There are too many stations, competing with too many alternative media choices, to sustain audience interest at levels that make those stations profitable. The industry's answer has been consolidation with the assumption that economies of scale will answer those economic stresses. Actually, what consolidation is producing is a constricting radio

marketplace because radio is increasingly less interesting to its audience. Eventually, just like the dot com industries, I believe you will see the bottom also fall out of the radio industry, burdened as it is with too many stations, too much debt and declining audience listening. (Public radio is the exception to this rule. While listening to commercial radio is declining, listening to public radio continues to grow.)

Our government has presided over this equation and has continued to affirm the belief that the growth of information systems is desirable. But those systems are useful only as long as they don't outstrip our society's need for content. When systems are built which exceed the availability of content available for transmission to the public, they first pollute their content—dumbing down programming in a desperate search for audience. If they can sustain that equation long enough, and don't overbuild by grossly exaggerated degrees, they can survive long enough to allow available programming and audience interest to usefully consume their systems. That's what happened to the now 200-channel cable systems which can now afford channels like Discovery and Arts and Entertainment, specialized niche channels that were unthinkable as recently as 20 years ago when CBS's experimental and culturally astute Bravo channel failed.

Radio is caught in this trap. Too many stations with too little to say. Hanging on, hoping to catch the up-curve in programming innovation and consumption, but increasingly adding less to our national culture and values.

The difference is that these systems shape our national consciousness. Their economic challenges lead to our intellectual and political impoverishment. And technology alone can't solve that.

We are indeed becoming an "information society." But increasingly we need a national policy which recognizes the limitations of silicon wafers, and begins to assign recognition and value to content, in order to avoid the results which the dot com failures epitomize. ■

Ronald Kramer is JPR's Executive Director.



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# JEFFERSON ALMANAC

*Fenna Corry*

## The Perennial Green Menace

Summers are short here in Klamath Falls. In April and May some of us gravitate "over the hill" (the local expression for going to Ashland or Medford) just to remind ourselves that green leaves, green grass, and flowers are the norm for spring. Then no sooner does it warm up than some of us...particularly those who live near Upper Klamath Lake...are eager for fall, for chilly nights, for a hard frost. We've had it. Our eyes, our hair, our windshields, the air filters of our cars, are fed up. Just step outside and you hear the steady drone of our summer visitors. Tornado-like swarms of midges look like they're straight out of a science fiction movie. And along the highway, they organize into horizontal columns, miles long. Unsuspecting novices make the mistake of turning on their windshield wipers only to end up with green-streaked windshields and zero visibility. Whether or not the car needs a fill-up, a stop at any of the gas stations along Highway 97 is a necessity. It's worth topping off the tank or buying a snack to have access to the buckets of soapy water and a squeegee. Motorcyclists *really* suffer, and their stops to clean their limited viewing area (forget anything but a full-face helmet) are necessarily more frequent.

Yes, until cool nights arrive, many of us work with various coping strategies to deal with this perennial green menace. A morning walk requires netting over my head. Despite the many exterior doors on my house, only one is allowed to be used during midge season...the door into the garage. We've learned the hard way. Our first year living on the lake, we came home one night, opened the kitchen door, turned on the lights, and spent the next hour vac-

uuming midges off the ceiling. Guests and visitors receive strict instructions to keep all other doors locked, and if they make a mistake, despite our protestations of the green consequences, they apologetically ask for the vacuum cleaner. One *could* wait until the next day, since the life span of the

midge is short, but we've found it easier to tackle them while they are on the ceiling than to deal with them smushed into the floor and carpet the next morning. Who wants to get out of bed and grab a vacuum anyway!

Our technique for getting into the car has evolved over time, and is

close to perfection. I used to keep a white towel on my car seat, quickly open the door, check to see if I was going to sit on midges (the green specks show up well on the white towel), then shake it out if necessary, and jump in. My daughter refined the strategy (and I felt silly for not thinking of this!) by simply wrapping her entire body in a towel before calmly exiting the house, and getting confidently into the car, knowing that when she sat down, there would be no green smudges on her clothes. Another great strategy takes teamwork, and requires one person to stay home. The stay-behind person exits the house first, turns on the leaf blower, clears the exterior of the car of midges, and then, like a vigilant protective knight, blows away any midges that alight on your clothing while you are en route to the car. This particular technique requires a level of comfort with the windblown look. Naturally, going anywhere at night is problematic, and I've found that disabling the automatic internal car lights is *essential* to avoid an invasion when opening car doors. Next summer I'm going to insist that the many garage projects

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make way for a car, so I can stop this non-sensell

My husband, ever the would-be entrepreneur, is still looking for a market for midges, and has made several attempts to collect them in quantity. At first, he drove down our very long driveway with a net poked out the window. That was too much labor and a waste of fuel. Seeing the piles of dead bugs in front of our doors (the Klamath Falls version of piled leaves), he next perfected a method that involved mounting a large light on a ladder in front of our garage. The midges were drawn by the millions to the light, spent their twelve-hour life-span in lighted glory, and died in piles on the clean concrete. In the morning, my husband's first task was to take the indoor-outdoor vacuum cleaner to collect the bugs. His record was forty pounds in one night. Just imagine how many midges it takes to weigh in at forty pounds!! He even went so far as to freeze them and send them off for nutritional analysis. After all, Klamath Falls' economy could use a boost. We've seen twenty years of the positive impact to our economy from the blue-green algae that grow naturally and abundantly in Upper Klamath Lake. Why not find a market for the also-abundant supply of midges that hover *around* that lake! We have more than are needed to feed the bird population.

But then again, if this idea took off, and we found a market for midges, would we then have to worry about an environmental impact statement? Could it possibly harm the ecosystem if suddenly thousands or even millions of pounds of midges were removed? Gosh, I'd like nothing better than to at least give it a try...

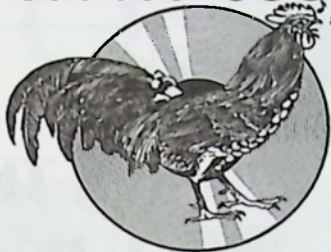
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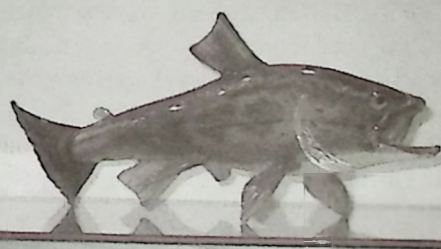
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# JEFFERSON PERSPECTIVE

*Les AuCoin*

## Playing Three-Card Monty with Hanford Waste

**Y**ou can't win at Three-Card Monty because you can't follow the payoff card—even though the dealer begins by showing it to you, face up.

As the infamous street scam proceeds, the sleight-of-hand of the dealer/con artist diverts the crowd's attention so skillfully that everyone follows the wrong card from the start.

The game isn't a perfect metaphor, but I thought of it when the U.S. Department of Energy (DOE) announced its latest plans for nuclear waste disposal. Earlier this year, the nation was shown the Yucca Mountain, Nevada card—face up. Yucca Mountain was going to be nation's permanent repository for high-level nuclear wastes. No two ways about it.

The decision was controversial because it would entail transporting hundreds of tons of radioactive material from throughout the country to the Nevada site. After all, in a terrorist age, putting hot garbage on wheels seems unwise.

But DOE had showed us the Yucca Mountain card. Yucca, by God, was definitely where those high-level wastes would go.

Then DOE began taking public comments on its new idea to ship twenty-two million cubic feet of low-level radioactive wastes to Washington state's Hanford Nuclear Reservation, one of the world's most polluted places that teems with sixty years worth of high-level atomic wastes.

For many Oregonians and Washingtonians living on the banks of the Columbia River—where Hanford sits—the reaction to this news was, "Huh?"

The federal government, after years of denial and delay, has been spending bil-

ions of dollars to clean up fifty-three million gallons of high-level wastes that have been stored in 177 underground tanks for more than fifty years. The design life of the tanks is 20 to 35 years.

Now DOE wants to send 70,000 truckloads of low-level (but toxic) wastes to

Hanford? A classic Three-Card Monty maneuver: the cards move so fast you can't keep up. (Does the dealer want you to?)

Ah, but DOE reassures us that its designs for Hanford are all part of a master plan, allowing Hanford to be downgraded to a low-level site.

If you accept that explanation, you're not keeping a sharp eye on

the cards. Even the nuclear industry admits that Yucca Mountain can hold—at best!—no more than 40 percent of Hanford's high level wastes. Washington Senator Maria Cantwell says Yucca's capacity is closer to 13 percent.

Sixty-seven of Hanford's storage tanks are known to have leaked or are leaking. More than a million tons of radioactive materials have oozed into the ground. Tritium is known to have leached into the Columbia River, presaging a radioactive threat to fisheries and millions of residents downstream. In 1992, the mixture in some tanks became so combustible that officials worried that the cylinders might explode.

Scientists don't know precisely what's in the tanks at Hanford. Workers from the old days are thought to have tossed chemicals, oily truck parts and all manner of other debris into the tanks along with the hot stuff.

How could this have occurred? Hanford is rooted in the U.S. obsession to make weapons grade material—first for World

“

THE DEPARTMENT OF ENERGY  
 SHOWS NO SIGN THAT  
 IT WILL BE DETERRED  
 FROM INCREASING,  
 NOT DECREASING,  
 THE TOTAL AMOUNT OF  
 HANFORD'S HOT WASTES.



War II, later for the Cold War. In this atmosphere, spent fuel and other wastes were regarded as a nuisance, their disposal an afterthought, a pesky diversion from the real work of munitions making. At times, hasty workers even poured radioactive wastes into open, unlined pits.

"It's a witch's brew," says Robin Klein of a citizens group called Hanford Action, of Portland, Oregon. "Hanford is a poster child for gross nuclear waste mismanagement."

This seems to have made little difference to DOE, which shows no sign that it will be deterred from increasing, not decreasing, the total amount of Hanford's hot wastes.

As controversial as Yucca Mountain was, at least it can be said that billions of dollars of research was done on it (regardless of the quality of the work). In contrast, DOE has done almost no research on its role reversal at Hanford. Even its sister agency, the Environmental Protection Agency, has given DOE's blueprint an insufficient rating. But of course that's just the EPA—the former environmental watchdog that the Bush Administration has defanged and de-clawed and to which it gives about as much attention as a piece of advice from Al Gore.

DOE's scheme alarms many Northwesters, who now realize that as important as it was, they were diverted by the national debate over Yucca Mountain. While they innocently were watching the Yucca card, DOE played a new one—one that, if not trumped, will poison Hanford some more. JM

Les AuCoin is a retired, nine-term U.S. Congressman from Oregon. He is the Glenn L. Jackson Visiting Professor of Political Science and Business Ethics at Southern Oregon University.



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Saturday, Sunday, Monday (2002), Linda Alper, Robin Goodrin Nordli, Jeffrey King, Tony DeBruno. Photo Jennifer Reiley.

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# A Heritage of Celebration

*Though changes in the ways of work and play have shifted the role of public festivals and marketplaces, they remain essential in our interconnection.*

By Lara Florez

*"What is it they're missing?"  
Arren said without hesitation,  
'Joy in life.'"*

— The Farthest Shore by Ursula K. LeGuin



IT SEEMS WE HAVE  
NO CHOICE:  
IT IS OUR  
SOCIAL DUTY TO  
CELEBRATE.

**T**he experience is never the same, though some of the elements remain true. A thick rhythm of drums fills the air, ribbons clutter the morning light and fragrant spices transport you to a bodily memory of joy, dance, music, food, community and beautiful goods. In this modern age, public celebrations have ceased to be for most of us what they once were for all: a rhythmic fabric of work and play following the cyclical seasons. Yet, celebration is still an integral part of the human experience. Privately we hold festivals and rituals too numerous to name, often divided by our spiritual preference, ethnic background or social set. But the public celebration is a stubborn and irascible part of our collective lives. This is never more evident than coming off of the summer season: each locality in this region offers up its fairs and festivals then. From the country quilts and tea cozies of the Rogue River Rooster Crow to the faerie wings and garlands of the Oregon Country Fair, public celebrations still draw wide ranging crowds together. But to what end?

Bill Goldsmith is a celebratory soul. As general manager of the Eugene Saturday Market for twelve years, Bill had woven celebration into his life and found that it is both substance and art. Substance enough to become the focus of his folkloric master's thesis for the University of Oregon, and to begin his own creative enterprise as the Executive Director of the Oregon Microenterprise Network (OMEN). How does one glean existence and inspiration out of a weekly marketplace, a cyclical celebration? "Celebration is more than running around in a mask," says Bill with a twinkle. "There is a livelihood piece that is as much a part

of the local culture as the spectacle." This fact is acknowledged in the Eugene Saturday Market's motto of, "Marketplace, Community, Celebration."

"The public market was once the center of local culture," Bill continues. "It created community through face-to-face interactions, and served as an interface between the rural and urban centers. But our public markets and local celebrations diminished considerably with the advent of the current capitalist system. Many people tend to think of markets as cute, when in actuality they serve as a vibrant social, cultural and economic nexus."

Indeed, the marketplace is the central visual force in most area celebrations. The booths that dotted Coiner Park during Cottage Grove's Bohemia Mining Days this year featured hand-bound books, artisan furniture and mirrors crafted from pine boughs. The Oregon Country Fair (known to many as the state's uber-celebration) states that part of its intent is "to create an annual village marketplace in natural surroundings for education." Norma Sax, administrative assistant for the Fair, indicates that at the festival's core there is a commitment to the creative person, an honoring of the artistry in all of us.

Beth Little would agree that the artist is the center of the festival atmosphere created during the Saturday Market. However, as the new general manager (Bill's successor as of this year), Beth is quick to caution that the Saturday Market is not a craft show. "It is not juried, and we do not censor the content. We allow for and encourage diversity." One way the Market achieves this end is through providing access to all would be entrepreneurs. For thirty dollars a year, anyone may become a member of the Eugene



Saturday Market, from there it costs ten dollars per Saturday to set up a booth in one of the most bustling festivals in Oregon, plus ten percent of whatever you make while you're there. "Our most important prerequisite is that each vendor at the market must make what they sell." Thus you get fine porcelain pottery set next to wind chimes crafted out of old CDs. This juxtaposition is one of many that create the energy, the celebration.

In biodynamic gardening there is a principle that encourages edges. Intersections—from a pond to a bank, or a pasture to a flowerbed—provide the most energy to the

sales venue for the vendors. "Many of our entrepreneurs needed other opportunities to be viable, but these were unavailable due to their small size." So the Market began to mentor its members, offering business training, technical assistance, access to small amounts of credit, and marketing advice, so the vendors could enter other marketplaces and create their own self-sufficient lives. This is part of the vigor of the public celebration as evidenced in the Eugene Saturday Market. Each of the vendors represents an artist or craftsman living their truth, and, at least on Saturday, they live it on their own terms. Such entrepreneurial assistance programs have transformed the marketplace into a community built on dreams, and out of such a community only more dreams will flow.

The Oregon Microenterprise network is part of that flow. Born from experience in the Market and knowledge of what makes a strong local economy (local small businesses), OMEN brings to fruition the concept of local self-reliance by creating a net beneath Microenterprises. Many vendors at our local festivals qualify as Microenterprises; they

include businesses with fewer than five employees and annual capital needs of under \$35,000. Microenterprise is locally supported, sustainable in that it pours dollars back into local economies, and responsive to the needs of the area. "An entrepreneurial workforce on this scale is dynamic and responsible. Meeting regional needs on a regional basis, is how local economies will survive," Bill says.

In the global economy it has been the shifts in employment and consumption that have truly transformed our public celebrations. When the market was the center of our local culture and gathering answered the rhythm of seasons, most of the world was self-employed, thus the lack of separation between the working world and the festival or play experience. "Now," Bill cautions, "everyone will tell you that only a certain number of people can be self-employed and be successful, maybe, say, ten or fifteen percent of the workforce. But one hundred years ago almost everyone was self-employed. It has been bred out of our individual experience." Much the same

way public celebration has ceased to be part of the rhythm of our lives. With an increasingly rigid divide between the professional world and recreation, it seems for some of us celebration instead has become a form of escape.

What is culturally inevitable, in a folkloric model anyway, is the transformation achieved during celebration. Each one functions in a fashion similar to a rite of passage. You enter the fair of one mindset, you attend, suspended in its atmosphere, and you leave impacted, changed. New. Beth Little calls the Saturday Market magic, precious, beloved, nurturing. These



Recent performances at Saturday Market include Juggler David Kelly (previous page), Eugene Taiko (above) and Vibe Nation (right). Photos by Kim Still.

garden because they are the richest with life and diversity. It appears that the principle of the intersection is the reason why some public gatherings feel vibrant, others strained and pale. "The energy of a festival is created from the intersections found in public spaces," says Bill. "That original intersection of rural and urban was the same way. People would be forced to rub shoulders when normally they would go out of their way to avoid one another. It's the contrasting intersections, like producers selling their wares in a capitalist economy, straight people and hippies walking around together, that create the kind of diverse energy only a public celebration can offer. You don't feel that way when you walk into a shopping center. There is a monoculture in them that is created to offer a monochrome experience. You must have contrast in order to create energy."

Out of the Eugene Saturday Market's contrasts there has flowed much energy. When Bill took over management in 1988 it had become clear that the Market had a greater obligation than just providing a



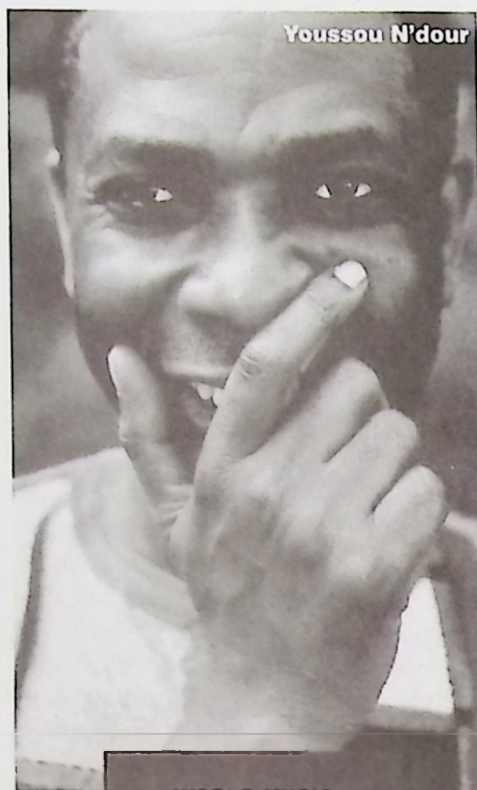
are not light words. Yet, perhaps the most magical, most enduring aspect of celebration is that it is the individual quirks of the local culture that transform the attendee. "There are no cookie cutter models for a celebration," says Bill. "Each region needs to be innovative in its own way. The only key is that it has to offer a producer marketplace." No middlemen, no imports. The elimination of a greater structure allows for the unique nature of each region to inundate its festivals. The Eugene Saturday Market is just that, belonging exclusively to Eugene. The Ashland Country Fair, Trinity Tribal Stomp, Wimer Days, these celebrations serve as important opportunities to unite local flavor with a local promise: that we will support each other at the interface, that we will not spend our dollar on a chain store mug when we can buy one both beautiful and functional from our neighbor, that we will enrich our economy with our artistic undertakings, and believe in the collective power of our endeavors. Bill says that the decisions we make in the next three to five years will determine the outcome of this century. By participating in festivals and public gatherings on a regular basis we may reclaim our collective local heritage, and experience life together in a joyful, meaningful way. It seems we have no choice: it is our social duty to celebrate.



# One World

*After ten seasons of presenting some of the finest performing artists that the globe has to offer, the question remains: what is world music, exactly?*

By Maria Kelly



**O**ne World is a series of world music and performing arts events, celebrating the richness of diversity by presenting performances from a wide variety of cultures—each incorporating unusual creative expression and unique musical styles. Presented by Southern Oregon University and Jefferson Public Radio, the series is now in its tenth consecutive year. After a decade of performances, an intriguing question is often still posed: What exactly is “world music”? Although the term is broadly used, its meaning remains vague.

Bob Marley was one of the first to introduce music from a “third world” country to western audiences and the worldwide stage, through his popular success as an international reggae star. Elements of Indian music were introduced to western ears by the Beatles and others, as well.

As a genre, world music has evolved since those days. It has grown more expansive, more familiar and more popular as the world has become a more connected place. Some western rock stars have explored the rich musical traditions of third world countries and turned to emerging world musicians to freshen their own creative direction and contemporary sound—including Peter Gabriel’s collaboration with Senegal’s Youssou N’dour on the 1980s hit “In Your Eyes” and Paul Simon’s seminal work with Ladysmith Black Mambazo on the acclaimed recording *Graceland*. Peter Gabriel also launched Real World Records to bring unrecognized world music artists to the attention of the western world, as did David

Byrne with Luaka Bop Records. This popularity has only heightened the debate over what, in fact, defines world music. The debate is worthwhile, but often creates more questions than answers.

The term has generally been defined from a western, English speaking perspective—used by some to denote anything foreign. However, many types of musical expression are often considered world music within our own American boundaries, heritage and traditions. This is partly because, as within most individual countries, an array of cultures produces numerous types of musical expression, from folk to contemporary and traditional to sacred.

Often the music of an individual culture communicates a particular message. Sometimes it communicates history, religion or mythology; other times it is employed to preserve a tribe’s traditions or to accompany its rituals. Frequently it is used to celebrate a passage of time or a joyful occasion. It may also communicate about a political struggle, or ignite one.

As a result of migration and globalization, cultures have mixed and sundry styles of music are shared. Thus the boundaries of disparate genres have blended, stretched and changed—complicating any definition of “world music” even further.

Despite lack of clear definition, world music continues to gain exposure and to contribute to the evolution of music. It exposes those of us in the western world to enlightened perspectives, mythic traditions and inspired creative art. It remains fresh and exciting

WORLD MUSIC  
EXPOSES THOSE OF US  
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CREATIVE ART.



to explore, providing inspiration and the chance to enjoy innovation, celebration and performance in its purest forms.

Once again this year's *One World* season offers an assortment of styles and an expansion of perspective. It incorporates the new directions some of the younger musicians are taking world music, while honoring the tradition of performing arts that seek to preserve and celebrate the cultures from which they were born. It is old and new, ancient and refreshing, compelling and energizing – a reminder that we are all indeed one world.

## La Bottine Souriante

*One World* opens on October 9th at the Craterian Ginger Rogers Theater in Medford with Quebec folk legends La Bottine Souriante. Since 1976, La Bottine Souriante has won over audiences with its peerless musicianship, contagious energy and intense, dynamic stage presence. La Bottine Souriante preserves and continues the Quebecois musical heritage, a unique mixture of folk-roots music originating from France, England, Ireland and



Scotland, imbued over time with a color and rhythm particular to various regions of Quebec. The band's show is an energized audio "cocktail" of explosive sound that blends together and exuberantly pours out its potpourri of songs and instrumentals with fiddles, accordions, harmonica, a brass section, and the foot precession of Michel Bordeleau.

## Native Trails

On Saturday, November 2nd, Native Trails shares an evening of Native American song and dance at the SOU Music Recital Hall. Native Trails exposes the cultural similarities of American tribes with the indigenous cultures of Mexico in a fascinating exchange of music and dance.

This fast-paced, colorful show begins with the haunting flute music of Robert "Tree" Cody and rapidly moves into pieces with Aztec musicians and dancers. From songs of the Azteca to "hoop-dances" of the Hopi, to spirits of the Dakota, the audience will witness the indigenous evolution of ritual, symbolism and myth. The musicians will be joined by a sea of color and movement as the dancers perform a traditional program in full and splendid regalia.



## Kila

Irish band Kila will initiate a new era of *One World* concerts at the Historic Ashland Armory on Sunday, November 10. In a constant state of musical exploration, Kila places a great deal of emphasis on the percussive element and has come to incorporate the use of drums from Africa and Latin America. Unafraid to take the ancient music into the future, Kila has created its own sound fusing Gaelic lyrics and Irish folk instruments such as whistles, fiddles, pipes and woodwinds with instruments such as the djembe, congas, mandolin, guitar and flute. The result is freewheeling instrumentals, furious jigs and primal rhythms that transcend the boundaries of Irish music. Kila's intense rhythmic sense and on stage vitality insures captivating concert performances that defy dancing feet to stay still—and plenty of dancing space will be provided, along with seating for those who prefer it.

## Habib Koite & Bamada



*One World* continues in 2003 with Habib Koite and his band Bamada on Tuesday, January 28 at the Craterian Ginger Rogers

Theater. Koite comes from a noble line of Khassonke griots in Mali. Using as his foundation an infectious, staccato, finger-picking guitar beat based on the patterns of the West African kora, Koite adds the undulating rhythms of dance music, the high wailing Arab-influenced vocals of his own culture, plus elements of jazz and blues for a subtle and irresistible mix. Koite weaves jazz riffs, flamenco, calypso and American blues into a vibrant danssa-style bed of rhythms, textures and melodies laid down by his band, Bamada. Habib's artistry and powerful personality earned him the adoration of fans such as Jackson Browne and Bonnie Raitt. Recognized as a guitar virtuoso world wide, he has been called the "African Clapton." He combines rock and classical techniques with Malian tunings that make the guitar sound like a kora or ngoni. Belafon and calabasse, harmonica and kamala n'goni ripple behind Habib's intimate vocals, creating a recipe that will warm the heart of winter.

## Anjika Manipuri Dance Troupe

The Anjika Manipuri Dance Troupe performs the music, dance and martial arts of Manipur, India in a very rare appearance in the United States on Wednesday, April 2, 2003 at the SOU Music Recital Hall. Manipur is a treasure chest of beauty, art and culture nestled in northeastern India, bordering Myanmar (Burma), in the foothills of the Himalayan mountains. Its "restricted area" status has isolated it from foreigners and preserved its ancient cultural traditions in their purest forms. The music and dance of Manipur are colorful and highly spirited. Many of the classical and folk dances are based on stories that celebrate creation and nature from the Hindu epics, the Ramayana and Mahabharata. Manipur is also renowned for its highly sophisticated martial arts heritage, which was originally developed for self-defense or military exercises in times of war, but which has recently been adapted into graceful and exciting stage spectacles.

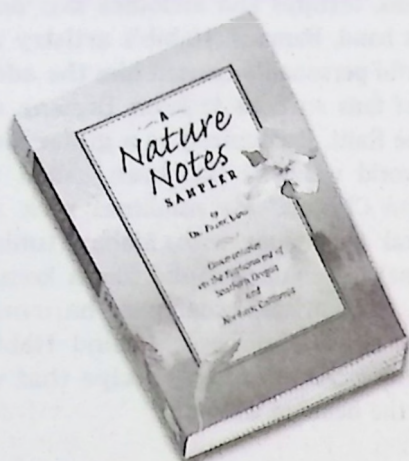


CONTINUED ON PAGE 31



# A Nature Notes

## SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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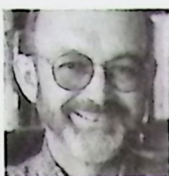
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# NATURE NOTES

Frank Lang

## Assassin Bugs

I had just turned on the lamp on the end table when, wham, something hit the lampshade. It was big, and fairly fast. Wham, it hit again. I was pretty sure it wasn't a pesky little fly or a pesky big fly. When it landed on the back of the sofa, I took one look, then headed for the paper towels. What I saw made me nervous. It was a true bug, a Hemipteran, or to be modern, a Heteropteran, a little less than an inch long.

I had a run-in with a similar looking beast while was working my Master's thesis years ago. I was sampling vegetation one warm summer day in knee-high fescue grass. All of a sudden, a wham of another sort, like someone or something had hit me on the side of the calf with a ballpeen hammer. I can't repeat what I said then on the air now. The culprit was clinging to the top of my sock. Looked like an assassin bug, something I learned about in parasitology.

I don't know which species of assassin bug bit me. There are a number of species in a number of genera in the family Reduviidae (pronounced "re doo vee id dee"). Different species live different lives; most are fierce predators of other insects and of economic value to humans, others suck the blood of mammals and other vertebrates. Many, as I learned, can give a painful bite, others are stealthy stealers of blood meals at night, like bedbugs.

The assassin bug, *Triatoma infestans*, I learned about in parasitology, is a vector for a protozoan, *Trypanosoma cruzi*, that causes a condition called American trypanosomiasis, or Chagas disease, named for the Brazilian physician, Carlos Chagas. Chagas worked out the life cycle of the disease in 1909 in over a period of several months. He was nominated for the Nobel Prize twice, but never received the award

for all the wrong reasons that had little to do with his remarkable achievement.

How does Chagas disease work? The parasite lives in the gut of an assassin bug that hangs out in the cracks and crevasses of poorly built shacks and shanties in Central and South America. The bugs crawl out at night seeking sustenance, a nice blood meal from a sleeping human

host. The bug sucks its fill, then poops, the nasty beast, right there on what will soon become an itchy bite. And guess who rides along? Right, the trypanosome parasite. The itchy bite gets scratched and the parasite enters the human's blood stream to do its evil deeds. If that doesn't work,

Trypanosome may enter your body if you inadvertently rub bug poop into your eyes or mouth or any open cuts.

Chagas disease has three stages: acute, intermediate, and chronic. Some people can be infected and never know it. Others know it. Acute symptoms occur in about 1% of cases. Victims may suffer from fatigue, fever, enlarged spleens, livers and/or lymph nodes. Perhaps a rash, diarrhea, vomiting, and big surprise, loss of appetite occurs. Sometimes, if infected in the eye, a strange one-sided swelling occurs. Fatal brain swelling can occur in infants. These general nonspecific symptoms may last for 4 to 8 weeks, then go away.

The intermediate stage begins eight to ten weeks after the initial infection. There are no symptoms: that comes 10 to 20 years later with symptoms of the chronic stage. Then the parasite causes cardiac problems from enlargement and arrhythmia to heart failure or cardiac arrest. It also can infect the digestive tract and cause severe constipation or difficulty swallowing. Some think that Chagas disease was

CONTINUED ON PAGE 17



# SOU Theatre Arts

By Laurie Heuston

In its 2002-2003 Theatre Arts Season, the Department of Theatre Arts at Southern Oregon University presents a variety of critically acclaimed classical and contemporary theatre in two theatres on the SOU campus – the dynamic 300-seat Center Stage Theatre and the intimate 100-seat Center Square Theatre.

This new season of drama and comedy opens in November when the lyrical beauty of Aeschylus' classic Greek tragedy is rediscovered in a vivid, flowing adaptation of *The Oresteia*, by English poet laureate Ted Hughes. The late Hughes was recognized as a superb translator of the classics during his lifetime, and he captured the magic of this classic drama while artfully inflecting it with contemporary verse. The Orestes trilogy – *Agamemnon*, *The Libation Bearers*, and *The Eumenides* – creates a striking portrait of the House of Atreus and its legacy of vengeance, torn alliances and redemption.

Then in February and March, hilarious pandemonium reigns in John Guares's *The House of Blue Leaves* as an aging, aspiring songwriter's ambition is put on an unexpected collision course with reality. Guare is a noted American playwright who has been called "the heir of Chekhov." He finds the bizarre and comic in the human condition of one man and his family and both's unfulfilled dreams. This award-winning play is filled with wacky songs and lyrics and received critical acclaim as the Best American Play in 1971.

And in May, lively songs and romantic comedy served up as dinner theatre make *Man With a Load of Mischief* a special treat, with music, lyrics and book by John Clifton and Ben Tarver. The fun begins when a lady of apparent nobility but questionable repute and a foppish, hedonistic nobleman are obliged to lodge for



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PHOTO: BRIAN FRECHTEL

the evening in a wayside nineteenth-century inn. Intrigue rounds out the story as the manservant and maid pursue their own agendas in the game of love. Theatre patrons may enjoy wine, dinner, coffee and dessert at evening performances of *Man With a Load of Mischief*. Dinner is served from 6:30 to 7 p.m. Curtain is at 8 p.m.

Also, the Second Season of plays will be presented in the smaller Center Square Theatre. More hilarious comedy begins in November when two divine beings somewhat arbitrarily create the functions for the inhabitants of earth in *Parallel Lives*, by Mo Gaffney and Kathy Najimy. What follows in a series of wildly funny vignettes that highlight the laughable blunders that occur during the quest for love and parity between the sexes. Based on the original off-Broadway hit, *The Kathy and Mo Show*, this is a smart, provocative play.

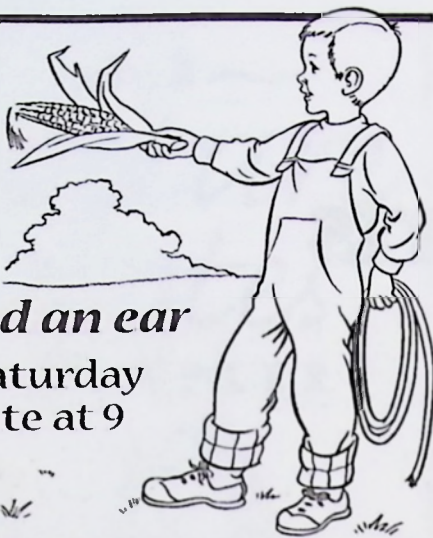
Children's theatre comes to SOU in February as Christopher Robin and his friends from the Hundred Acre Wood come to life in Steven C. Anderson's adaptation of A.A. Milne's *Winnie the Pooh*. This clever adaptation of the famous Pooh Bear's delightful adventures and the timeless appeal of his friends Rabbit, Eeyore, Owl, Piglet, Kanga and Roo will delight children of all ages.

Then in May, Heather McDonald's lovely drama, *Dream of a Common Language*, takes us to a colorful garden in a small village outside Paris in 1874 and explores one woman's conflict as she struggles to balance her pursuits of art, family and social obligations.

Season subscriptions are available and offer discounts to seniors and students, savings over the price of single tickets and first choice of performance dates, seats and services. Call (541)552-6348 for information.







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# INSIDE THE BOX

Scott Dewing

## The Future Just Ain't What It's Going To Be

I recently had the opportunity to watch the movie *The Matrix* for the 100th time. Well, I'm not actually sure if I've watched *The Matrix* 100 times, but I've watched it enough times that I've lost count. So maybe 100. Why do I watch *The Matrix* over and over again? I'd be a liar if I said that watching Trinity perform some serious Kung-Fu moves in skin-tight, black leather pants was not a factor. There's definitely that and the cool, synco-  
pated, choreographic splendor of the numerous shoot-out scenes that flow like a high-tech version of the Gunfight at the O.K. Corral on drugs. I revisit *The Matrix* regularly because of all that, but

mostly because of its theme of humanity vs. technology. For those of you who have been living in a cave for the past few years, *The Matrix* is a sci-fi movie that portrays a dark, dystopian future in which artificial intelligence (AI) machines have taken over the world and relegated human beings to mere power-sources that "feed" the AI machines. Humans are grown in sprawling fields, then harvested and placed in life-supporting incubators with dozens of tubes plugged into their body. The biggest tube goes into the back of the head. This is what plugs a body's mind into *The Matrix*, a computer simulation of the world as it was during the 21st century. The AI machines discovered that a body with an occupied mind is more efficient and lasts longer. People go about their lives, but it's all happening within a dream world. There are, however, some minds that become acutely aware that something is amiss. These select few awake from the dream, escape from their incubators and band together to fight against the machines.

*The Matrix* was a box-office hit. For

sure, Trinity's tight leather pants, the shoot-out scenes and high-tech cinematography had a lot to do with that. But I believe that what made *The Matrix* such a popular movie (and what has sustained it as a sci-fi classic) was that theme of humanity vs. technology. Whether or not viewers realized this on a conscious level or it remained buried but squirming about in



I'M NOT TERRIBLY DISTURBED  
BY THE THOUGHT OF  
MACHINES INCREASINGLY  
BEING IN CONTROL  
OF THINGS.

their subconscious doesn't matter. What matters is that it was there and powerful. But why are we so moved by this theme? I would argue that it is because we are living with in an era of incredible technological advancement. This is not to say that the present era we

live within is any more important than those that have passed and those that are yet to come. But as we stumble into the 21st century, we are approaching the apex of what some have termed the Technological Revolution. Just as the Agricultural Revolution and the Industrial Revolution forever changed the course of human history, so it will be with the Technological Revolution.

One of my favorite books about the future and the Technological Revolution is *The Age of Spiritual Machines* by Ray Kurzweil. For me, one of the most disturbing passages in the book was the following:

*If the machines [i.e., computer systems, robots and nanobots with AI] are permitted to make all their own decisions, we can't make any conjectures as to the results, because it is impossible to guess how such machines behave... the human race might easily permit itself to drift into a position of such dependence on the machines that it would have no practical choice*



but to accept all of the machines' decisions. As society and the problems that face it become more and more complex and machines become more and more intelligent, people will let machines make more of their decisions for them, simply because machine-made decisions will bring better results than man-made ones. Eventually a stage may be reached at which the decisions necessary to keep the system running will be so complex that human beings will be incapable of making them intelligently. At that stage the machines will be in effective control.

I agree with the above statement. Machines are continually being placed in control of functions that were once the domain of human beings. I'm not terribly disturbed by the thought of machines increasingly being in control of things. Human beings have been in control for quite some time and, in my humble opinion, have a shoddy record at best. What disturbs me about that passage was that it is a direct quote from *The Unibomber Manifesto* by Theodore Kaczynski. Kaczynski created bombs and mailed them to prominent scientists, killing three people and injuring many others during a 17-year terror campaign. Kaczynski is clearly a Luddite and believes that machines being in control is a very bad scenario for the future of humanity. Perhaps he envisions a dark, dystopian future similar to that portrayed in *The Matrix*. Rather than waiting for the machines to take over, however, Kaczynski decided that it would be more effective to kill off the human beings who would create the machines. The opening paragraph to *The Unibomber Manifesto* reads, "The Industrial Revolution and its consequences have been a disaster for the human race. They have greatly increased the life-expectancy of those of us who live in 'advanced' countries, but they have destabilized society, have made life unfulfilling, have subjected human beings to indignities, have led to widespread psychological suffering (in the Third World to physical suffering as well) and have inflicted severe damage on the natural world. The continued development of technology will worsen the situation." Kaczynski had come to certain conclusions about the role of technology and what the future would

CONTINUED ON PAGE 17



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# Whad'Ya Know?

## All the News that Isn't

President Bush did not personally attend the Earth Summit, but sends greetings to the people of earth.

Instead, Presidents Bush and Cheney host the First Annual David Koresh Faith-Based Economic Forum in Waco.

The theory behind the president's economic approach: "Read my dad's lips."

Mr. Cheney took the 5th during the session on corporate responsibility, and referred everybody to the Halliburton web page.

NASA loses contact with a 150 million dollar spacecraft; that's like Mr. Bush missing 150 fund raising lunches during his vacation.

That blast from the past, Saddam Hussein, calls the US and its allies "the forces of evil," making for a potentially confusing battle with "the axis of evil." The good news is evil will lose. The bad news is evil will win. A standoff might be best: evil held at bay.

WorldCom finds another accounting error of 3 billion which-when added to the 4 billion already noted-comes out to 50 billion. This implies the existence of dark accounting matter in the universe.

The federal government approves the use of private stem cells, but you can't use public stem cell vouchers for private stem cells. Rather un-Republican on the cellular level.

*That's all the news that isn't.*



**12 Noon Saturdays on  
News & Information Service**



# ON THE SCENE

Alphonse Vinh

## The Ghost of Halloweens Past

*Eye of newt, and toe of frog  
Wool of bat, and tongue of dog  
Adder's fork, and blind-worm's sting  
Lizard's leg, and owlet's wing  
For a charm of powerful trouble  
Like a hell-broth boil and bubble.*

The high-cultured rhyme of William Shakespeare's witches in *Macbeth* can spell only one thing: H-A-L-L-O-W-E-E-N. But most Americans are familiar with a more childish rhyme: "Trick-or-treat, smell my feet, give me something good to eat." Candy, costumes, pranks, and pumpkins have shifted the fearful to the festive. At the crossroad of new traditions and old superstitions, here's a look at the history of Halloween.

### Why October 31 ?

Halloween is rooted in Samhain (pronounced Sah-ween), the ancient Celtic festival of the dead. The Celts were historically spread throughout pre-Christian Europe, although they were concentrated in what is now known as Ireland. In Celtic tradition, November 1 marked the beginning of the new year. Crops were harvested, cattle and livestock were secured for the winter months, and bonfires and sacrifices were prepared for the biggest festival of the year. Now...this is where it gets spooky. Samhain was a solemn festival and it was believed that on that day, the spirits of the dead came back to Earth and mingled with the living. This marked the passage of the dead into the "otherworld." As legend holds, all manner of supernatural beings could be seen—ghosts, ghouls, faeries, and demons. So the pillow-cased children who haunt our front porches come by it honestly.

The date of Halloween was briefly cast into question when Europe was Christianized. In ancient times, the Christian Church had to deal with the Celtic festival, so it dedicated May 13 as the

day for honoring all known and unknown saints and martyrs. But in the eighth century, Pope Gregory III shifted the date of All Saints Day to November 1, which was followed by All Souls Day on November 2. The eve of All Saints was called Halloween, from the Old English "All Hallow Even."

### Halloween comes to America

Although its foundations date back to pre-Christian Europe, Halloween wasn't always a part of American culture. When England became Protestant, the holiday fell out of favor with the Church. As a result, the customs of Halloween didn't come over on the Mayflower. It wasn't until the 1840s that Irish immigrants, fleeing their country's potato famine, brought Halloween to the United States. The Irish brought with them not only the Catholic observations around All Saints Day, but also the folk traditions of Samhain.

### Accustomed to costumes

Modern Halloween celebrations are marked by familiar customs, from costume dress-up to candy shake down. While some American toy stores would lead you to believe that they created the holiday, nearly all of today's Halloween traditions date back to ancient times. Here's a rundown:

**Trick-or-treating.** The familiar threat that children make when they knock on neighborhood doors dates back to an old English custom. People would roam the village and countryside asking for soul cakes and threatening damage to the grounds if they didn't receive them. In alternate tellings, the giving of soul cakes meant a promise of prayer. The more soul cakes the beggars received, the more prayers they would promise to say on behalf of the dead relatives of the donors.

**Costumes.** From simple ghosts to elaborate super heroes, the tradition of wearing costumes at Halloween goes back to



the Irish customs of Samhain. Clans and villages would gather around bonfires and dance in frightening masks and clothes to scare away evil spirits lingering between the land of the living and the realm of the dead.

**Jack-o-lanterns.** The fall pumpkins children and adults delight in carving at Halloween get their name from a character in old Irish/British folktales. As legend has it, a man named Jack played a trick on the devil and at the time of his death was barred from both heaven and hell. His curse was to wander the earth for eternity with only the light of a small lantern. The Irish traditionally carved lanterns from local vegetables – pumpkins were a happy American adaptation.

**Halloween pranks.** The “trick” half of trick-or-treat dates back to ancient times, but was particularly prevalent in early American tradition. Halloween was often known by other names, including Devil’s Night, Hell Night, or Mischief Night. Favorite pranks in 19th Century New England included tipping over outhouses and unhinging fence gates.

### Global traditions

While Halloween has now become a distinctly American holiday, similar celebrations occur throughout the world. In Mexico, for example, one of the important annual holidays is Dia de los Muertos, or The Day of the Dead. In the Far East, Chinese, Japanese, and Vietnamese citizens celebrate the Feast of the Wandering Ghosts, performing ceremonies to honor the spirits of their loved ones and to appease hostile spirits who are traveling between this world and the next. Drumming and revelry during this spirited celebration keep desperate and hungry spirits at bay, while the quieter custom of floating thousands of candle-lit lanterns on water is also used to scare the ghosts away.

So we can see that throughout the world, human beings have sought ways to achieve a proper relationship between the living and the dead, to overcome our fears of the supernatural, and to have a little fun in the process. If only we could scare away cavities so easily. Happy Halloween! □

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Alphonse Vinh is the reference librarian for NPR in Washington, DC.

## NATURE NOTES *From p. 12*

the cause of Charles Darwin’s poor health in his later years.

Here is the good news: the disease can be diagnosed and cured in its early stages. The bad news? The poor dwellers of shacks and shanties don’t seek help, and it can be contracted from unscreened blood transfusions or eating uncooked food contaminated with kissing bug poop. Chronically infected mothers can infect their babies during pregnancy, at birth, or while breast feeding. Some good news for North Americans, Chagas disease doesn’t occur here. The worst that can happen is anaphylactic shock from the juices of our assassin bugs that do bite, but bites are rare so, not to worry.

An estimated 16–18 million people are infected with Chagas disease and 50,000 people die each year. Compare that to the recent Anthrax hysteria. I guess hysteria a matter of what you are and where you are. What happened to my living room bug? Never gave it a chance. Remember the paper towels? □

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Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR’s Classics & News Service and Sundays at 10am on JPR’s Rhythm & News Service.

## INSIDE THE BOX *From p. 15*

be like if we stay upon our present course. His conclusions became convictions. Those convictions resulted in very grave actions.

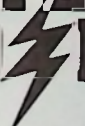
One of Yogi Berra’s many clever witticisms was, “The past just ain’t what it used to be.” As we hurtle forward through life, the past piles up behind us, sometimes like shiny trophies on a mantle, other times like disastrous car accidents. Looking to the future and trying to imagine what it will be like, I draw upon everything from the past as well as everything that is happening in the present. But as I sit and postulate everything from a dark, dystopian future like *The Matrix* to the possibility of a bright utopian, technology-empowered Eden, I can’t help but think that no matter what future I imagine for the sole heartbeat that is my life or for the mass of humanity, it is most likely that the future I imagine just ain’t what it’s going to be. One of the taglines for *The Matrix* was, “The Fight for the Future Begins.” I can’t predict the future any better than the next hack, but I can say this with certainty and conviction: if there truly is a “fight for the future”, that fight does not begin sometime in the future when the machines take over. It’s already begun. Technology is a double-edged sword. It can be both beneficial and detrimental. For example, Kaczynski used technological advancements in bomb-making to

kill the creators of the technological advancements he feared. The bitter hypocrisy of this is not lost on me. Unlike Kaczynski, I don’t believe that technology or technological advancement in and of itself is evil. Only people, like Kaczynski, have the capacity to be evil. If the day comes when we’ve created intelligent machines with the capacity to think and make decisions autonomous of their creators, I can only hope that they do a better job at running things than the human beings that made them. □

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Scott Dewing is an IT consultant and writer. He lives in Ashland, Oregon.

**TUNE IN**

**GRATEFUL DEAD**  **HOUR**

**Saturdays 8pm on Rhythm & News**





# PROGRAM GUIDE

At a Glance

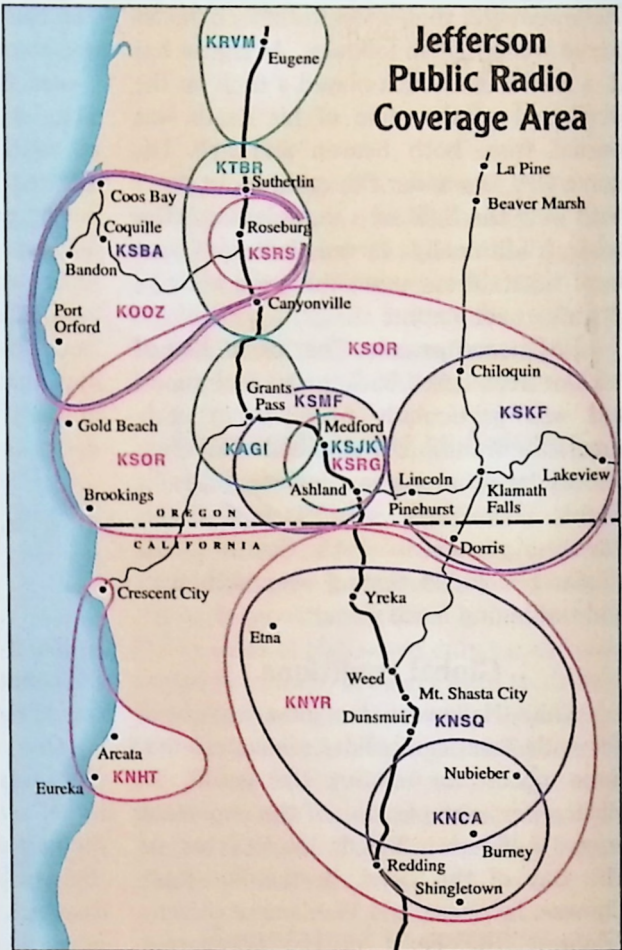
## Specials this month

### Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

Now each Saturday on the Rhythm & News service listen for *E-Town*, hosted by musician & songwriter Nick Forster and actress/vocalist Helen Forster. *E-Town* is a music and variety program that is about creating community. Each week spontaneous musical collaborations remind us that our collective home town is bigger than we might think. The best and the brightest are regular visitors to this on-the-air community. The show has included such artists as bluesman Taj Mahal performing with pop singer/songwriter Lisa Loeb, country music star Ricky Skaggs playing with the reggae/soul influenced Jeb Loy Nichols, and world renowned vocal group/folklorists Sweet Honey in the Rock singing with slide blues master Kelly Joe Phelps. Aside from the incredible entertainment, one of the show's most popular and inspiring segments has been the E-chievement Award. Listeners from around the country send in tales of remarkable individuals who are working hard to make a positive difference in their communities and beyond. From massive river clean-ups to programs that help the homeless, from neighborhood environmental activists to national social and environmental organizations, *E-Town* takes great pleasure in celebrating the success stories of ordinary citizens accomplishing extraordinary things. *E-Town*, a radio show of diverse music, insightful interviews and compelling information, follows *Car Talk* each Saturday at noon on the Rhythm & News Service.



*E-Town* Hosts Helen & Nick Forster with musical legends Pops Staples and Joan Baez.



## Volunteer Profile: Keirsten Morris



Keirsten joined JPR's volunteer staff this summer, after wanting to learn more about the programs she heard. She contributes regularly to *The Jefferson Daily*, where she got her feet wet reporting on the regional fires. Within her first few weeks, she found out what going national felt like when she did fire reporting for NPR. She says that besides co-anchoring on *The Jefferson Daily*, doing stories for NPR is the greatest rush.

A native Oregonian, Keirsten is a senior majoring in journalism and photojournalism and minoring in photography at Southern Oregon University. She enjoys photography, gardening and film—especially old classics and spooky David Lynch movies. Also as part of a summer of

trying new things, Keirsten competed in an amateur logging show, and took home first place in the women's double buck saw event.

### KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	



**KOOZ 94.1 FM KNHT 107.3 FM**  
MYRTLE POINT RIO DELL/EUREKA  
CRESCENT CITY 91.1

**KNSQ 88.1 FM**  
MT. SHASTA  
YREKA 89.3 FM

KRVM AM 1280  
EUGENE

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## Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

### Programming

e-mail: [lambert@sou.edu](mailto:lambert@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center ([http://www.jeffnet.org/Control\\_Center/pr.html](http://www.jeffnet.org/Control_Center/pr.html)). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [daily@jeffnet.org](mailto:daily@jeffnet.org)

### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

### Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

### Suggestion Box

e-mail: [jeffprad@jeffnet.org](mailto:jeffprad@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

### Jefferson Monthly

e-mail: [ealan@jeffnet.org](mailto:ealan@jeffnet.org)

## PROGRAM GUIDE

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM ASHLAND    KSRS 91.5 FM ROSEBURG    KNYR 91.3 FM YREKA    KSRG 88.3 FM ASHLAND    KOOZ 94.1 FM MYRTLE POINT    KNHT 107.3 FM RIO DELL/EUREKA

## MONDAY-FRIDAY

5:00am-6:50am

### Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

### JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

### First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

### NPR News

12:06pm-4:00pm

### Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

### All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards and the JPR news team.

5:00pm-7:00pm

### All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

## SATURDAYS

6:00am-8:00am

### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

### First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

### JPR Saturday Morning Opera

Hosted by Don Matthews.

2:00pm-3:00pm

### From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

### Siskiyou Music Hall

4:00pm-5:00pm

### All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

### Common Ground

5:30pm-7:00pm

### On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

## SUNDAYS

6:00am-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

### Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

### St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

### Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00pm-3:00pm

### Indianapolis On the Air

3:00pm-4:00pm

### CarTalk

Click and Clack come to the Classics!

4:00pm-5:00pm

### All Things Considered

The latest news from NPR.

5:00pm-7:00pm

### To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.



## FEATURED WORKS

\* indicates October birthday

### First Concert

- Oct 1 T Dukas\*: *La Péri*
- Oct 2 W Ewazen: *Colchester Fantasy*
- Oct 3 T Walton: Sonata for Violin and Piano
- Oct 4 F Cimarosa: Oboe Sonata in C minor
- Oct 7 M Schmidt: Little Fantasy Pieces
- Oct 8 T Schütz\*: Three Motets
- Oct 9 W Saint-Saëns\*: *Rhapsodie d'Auvergne*
- Oct 10 T Suk: Scherzo Fantastique
- Oct 11 F Schumann: Overture, Scherzo, and Finale, Op. 52
- Oct 14 M Buechner: Suite from *Phantomgreen*
- Oct 15 T Lekeu: Adagio for Quartet and Orchestra
- Oct 16 W Zelenka: Sonata No. 1 in F
- Oct 17 T Bizet: *L'Arlesienne* Suite No. 1
- Oct 18 F Hanson: *Nymphs & Satyr* Ballet Suite
- Oct 21 M Tchaikovsky: *The Seasons* (Sep.- Nov.), Op. 37
- Oct 22-29 JPR Fall Fund Drive
- Oct 30 W Warlock\*: *Capriol Suite*
- Oct 31 T Bach: Toccata and Fugue in D minor

### Siskiyou Music Hall

- Oct 1 T Dukas\*: Symphony in C
- Oct 2 W Schubert: Symphony No. 9, *The Great*
- Oct 3 T Prokofiev: Violin Concerto No. 2
- Oct 4 F Gretchaninov: Symphony No. 1 in B minor, Op. 6
- Oct 7 M Schumann: String Quartet in A minor, Op. 41
- Oct 8 T Dopfer: Symphony No. 2 in B minor
- Oct 9 W Verdi\*: String Quartet in E minor
- Oct 10 T Haydn: Symphony No. 103 in E flat, *Drumroll*
- Oct 11 F Vaughan Williams\*: *Sinfonia Antartica*
- Oct 14 M Bach: Partita No. 2 in D minor for violin
- Oct 15 T Crusell\*: Clarinet Concerto No. 3 in B flat, Op. 11
- Oct 16 W Mendelssohn: Symphony No. 4 in A, Op. 90, *Italian*
- Oct 17 T Walton: *The Quest*
- Oct 18 F Schumann: Sonata No. 1 in F sharp minor, Op. 11
- Oct 21 M Arnold\*: *Sweeney Todd Suite*, Op. 68a
- Oct 22-29 JPR Fall Fund Drive
- Oct 30 W Hadley: Symphony No. 4 in D minor, Op. 64
- Oct 31 T Mahler: *Totenfeier*

## HIGHLIGHTS

### JPR Saturday Morning Opera

Oct 5 - *Croesus* by Reinhard Keiser  
Roman Trekel, Johannes Mannon, Dorothea Röschmann, Werner Gura, Klaus Häger, Markus Schäfer, Salomé Haller, Kwangchul Youn, Graham Pushee, Brigitte Eisenfeld, Kurt Azesberger, Jörg Gottschick, Johanna Stojkovic, RIAS-Kammerchor,

Knabensolisten Knabenchor Hannover, Akademie Für Alte Musik Berlin,  
René Jacobs, conductor.

Oct 12 - *Aida* by Giuseppe Verdi  
Mirella Freni, José Carreras, Agnes Baltsa, Piero Cappuccilli, Ruggero Raimondi, José Van Dam, Katia Ricciarelli, Thomas Moser, Chorus of the Vienna Staatsoper, Vienna Philharmonic, Herbert Von Karajan, conductor.

Oct 19 - *Dieldamia* by George Frideric Handel  
Julianne Baird, Brenda Harris, John Cheek, D'Anna Fortunato, Máire O'Brien, Peter Castaldi, Palmer Singers, Brewer Chamber Orchestra, Rudolph Palmer, conductor.

Oct 26 - *Opera Request Program*

### Saint Paul Sunday

October 6 - *The Romeros: Celin Romero, Pepe Romero, Celino Romero, Lito Romero*  
Michael Praetorius: Bransle de la torche; *Ballet; Volta*

Isaac Albeniz (arr. Pepe Romero): Granada  
Celedonio Romero: Zapateado  
Luigi Boccherini (arr. Pepe Romero): Introduction and Fandango

Jeronimo Gimenez (arr. Pepe Romero): La Boda de Luis Alonso

Pepe Romero: Fiesta en Cadiz (Homage a Sabicas)  
Celedonio Romero: Noche en Malaga

October 13 - Ilya Gringolts, violin; Christopher Guzman, piano

*Repertoire to be determined*

October 20 - Andrew Lawrence-King and the Harp Consort

Francisco de Escaladas: Villancico Cantan dos jilgueros

Juan Gutiérrez de Padilla (1590 - 1664): Kirie  
(from Missa Ego flos campi)

Santiago de Murcia (1682-1735?): Cumbées  
Juan Gutiérrez de Padilla (1590 - 1664): Negrilla  
A siolo flasiquiyo

Juan Gutiérrez de Padilla: Gloria (from Missa Ego flos campi)

Gaspar Fernández: Guineo: *¿Andres, do queda el Ganado*

Anonymous (17<sup>th</sup> century Peru): Marizápalos a lo humano: *Marizápalos bajo una tarde*

Juan García de Zéspedes (1619-1678): Guaracha  
Convidando está la noche

October 27 - Special Fundraising Program

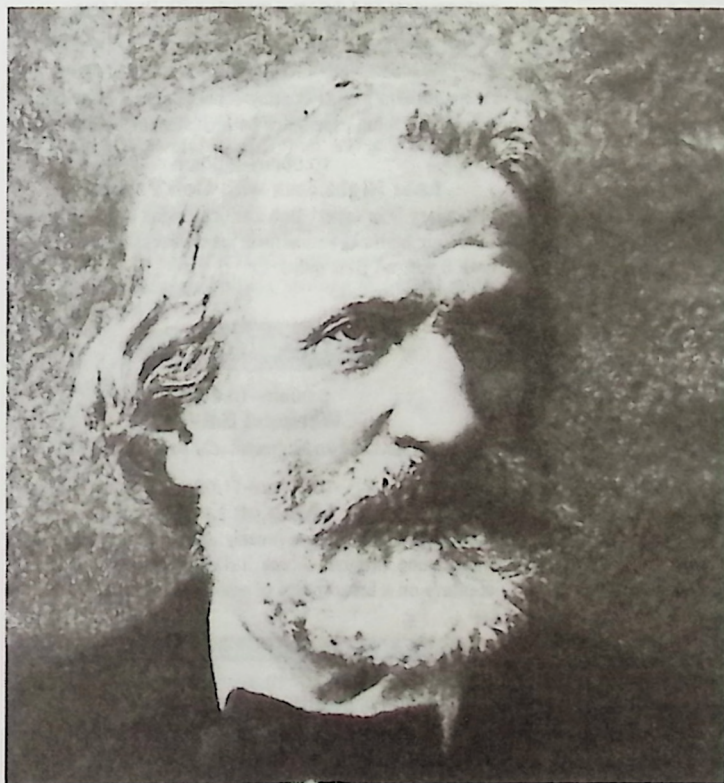
### From the Top

October 5 - Recorded at the 65th Annual Brevard Music Festival, this program spotlights some of the country's rising young musical stars hailing from North Carolina, Georgia, and Pennsylvania, as well as a young musical student from China. A 15-year-old bassoonist shares some of the frustrations involved in learning to shave and we hear about the escapades of two "tomboy princesses."

October 12 - *From the Top* catches up with some alumni to learn what they're up to today and to revisit their extraordinary musical performances.

October 19 - An episode recorded at this year's Ravinia Festival in Highland Park, Illinois, in the intimate Martin Theatre with a special appearance by renowned Argentine pianist Pablo Ziegler. The line-up includes a brilliant teenage guitarist from Hattiesburg, Mississippi, and Mr. Ziegler collaborates with a 16-year-old cellist in a performance of a piece by the great Argentine composer, Astor Piazzolla.

October 26 - Special fundraising program



Giuseppe Verdi, whose classic opera *Aida* will be featured October 12 on JPR Saturday Morning Opera.





Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit [www.jeffnet.org](http://www.jeffnet.org) and click on the iJPR icon.

## iJPR Program Schedule

All Times Pacific

### Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

### Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

### Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

## PROGRAM GUIDE

# Rhythm & News Service

**KSMF 89.1 FM**  
ASHLAND  
CAVE JCT. 90.9 FM

**KSBA 88.5 FM**  
COOS BAY  
PORT ORFORD 89.3 FM  
ROSEBURG 91.9 FM

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNLEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA

### MONDAY-FRIDAY

5:00am-9:00am  
**Morning Edition**

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm  
**Open Air**

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm  
**All Things Considered**

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30pm-6:00pm  
**The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards and the JPR news team.

6:00pm-8:00pm  
**The World Café**

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm  
**Echoes**

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am  
**Late Night Jazz with Bob Parlocha**

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

### SATURDAYS

6:00am-10:00am  
**Weekend Edition**

The latest national and international news from NPR.

10:00am-11:00am  
**Living on Earth**

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

### NORTHERN CALIFORNIA ONLY:

10:30am  
**California Report**

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon  
**Car Talk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm  
**E-Town**

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm  
**West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

3:00pm-4:00pm  
**AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm  
**The World Beat Show**

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00pm-6:00pm  
**All Things Considered**

The latest national and international news from NPR.

6:00pm-8:00pm  
**American Rhythm**

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm  
**The Grateful Dead Hour**

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm  
**The Retro Lounge**

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am  
**The Blues Show**

### SUNDAYS

6:00am-9:00am  
**Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."



9:00am–10:00am

### **Marian McPartland's Piano Jazz**

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm

### **Jazz Sunday**

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm

### **Rollin' the Blues**

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm–4:00pm

### **Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

### **New Dimensions**

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm

### **All Things Considered**

The latest national and international news from NPR.

6:00pm–9:00pm

### **The Folk Show**

Frances Ouyang and Keri Green bring you the best in contemporary folk music.

9:00pm–10:00pm

### **The Thistle and Shamrock**

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm

### **Music from the Hearts of Space**

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am

### **Late Night Jazz with Bob Parlocha**

## **HIGHLIGHTS**

### **Marian McPartland's Piano Jazz**

#### **October 6 • Ray Kennedy**

Pianist Ray Kennedy's style has been called "a toned down fusion of Erroll Garner and Oscar Peterson with a dash of George Shearing." When he was just fourteen, he was invited to "sit in" with Dizzy Gillespie. Later, Kennedy worked with Sonny Stitt, Woody Shaw, James Moody, and most recently John Pizzarelli. He showcases a few of his own compositions like "Just a Skosh" and "Winter Time" before joining McPartland on Gershwin's "Strike up the Band."

#### **October • 13 Barry Harris**

As the "keeper of the bebop flame," Harris is committed to preserving jazz through education and performance. His weekly workshops influence the lives of many young musicians. Here he demonstrates how he earned the reputation as one of the most inventive and respected pianists today when he solos on "It Could Happen to You." McPartland and Harris show off their bebop chops on Charlie Parker's "Au Privave."

#### **October 20 • Carol Sloane**

A sublime singer of great songs, Carol Sloane is natural and unaffected, warm and confident — with a voice that embraces a melody (and the listener) with equal parts maturity and conviction. Combining spirit with character and elegance with style, she has enchanted audiences all over the world. Her com-

mand of the American Songbook is unmatched, and she brings her effortless charms to Irving Berlin's "Cheek to Cheek." Sloane and McPartland end a great hour with Ellington's "I Love You Madly."

#### **October 27 • Special fundraising program**

### **New Dimensions**

**October 5 • Mindfulness as Daily Life** with Margo Adair

**October 12 • The Synthesis Dialogues: Part 4** with H.H. The Dalai Lama

**October 19 • The Written Word, Evolution and the Right Brain: Return of the Goddess** with Leonard Schlain, M.D.

#### **October 26 • Special fundraising program**

### **The Thistle & Shamrock**

#### **October 6 • Canadian Celts**

Music from some new Canadian names, including McMullen and St. Maurice, and Slainte Mhath Their fresh musical style is set against the considerable foundation laid down by such Canadian greats as Natalie MacMaster. We hear her Cape Breton fiddle live in its home environment: the square dance at Glencoe Mills Hall.

#### **October 13 • Made in America**

We travel from the '20s to the '70s, listening to field recordings made of Irish traditional music in the U.S. Some recordings from the '20s feature Irish master musicians who influenced players for the remainder of the twentieth century, including Michael Coleman and James Morrison. By the mid-'70s, a number of artists from Washington to Philadelphia, New York, and Chicago were keeping the repertoires of Coleman and Morrison alive at home and in pub sessions. They included Mick Moloney and Liz Carroll, who each contribute to our music this week.

#### **October 20 • Wisdom in the Strings**

Contemporary and traditional music conveys wisdom from ancient times. Included are sacred chants by Hildegard von Bingen (1098-1179), and manuscripts by medieval holy men who created the Inchcolm Antiphoner (thirteenth century) on a tiny Scottish island.

#### **October 27 • Creepy Ceilidh**

Traditional songs and tunes guide us through the rich folklore of the Celtic lands, where we dwell among the more eerie ballads, strange melodies, and supernatural tales.

A "Heart Healthy" recipe  
from

## **Zorba Paster ON YOUR HEALTH**

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

## **BROILED EGGPLANT SALAD with ROASTED GARLIC and CHEESE**

(Makes 6 servings)

8 cloves garlic, unpeeled  
1 tbsp+1/4 cup extra virgin olive oil  
2 tbsp balsamic vinegar  
3 large eggplants, slice into 1/2" rounds  
1 1/2 large yellow squash, slice into 1/2" rounds  
1 1/2 large zucchini, slice into 1/2" rounds  
3 large tomatoes, thinly sliced  
1/3 cup shredded low-fat mozzarella cheese  
salt & pepper

Preheat oven to 350 degrees. In small baking dish, place unpeeled garlic; drizzle with 1 tablespoon of oil and toss to coat. Roast garlic until very tender, about 25 minutes. Cool. Peel garlic and mince. Transfer to small bowl; mix in vinegar and gradually mix in remaining olive oil. Cover and let stand in room temperature.

Preheat broiler. On broiler pan, arrange eggplant slices in single layer. Sprinkle with salt and pepper; broil until beginning to brown, about 4 minutes per side. Repeat process for squash and zucchini.

Around edge of serving platter, alternate eggplant, squash and zucchini, overlapping slightly. Arrange tomato slices in center of platter and sprinkle with salt and pepper. Drizzle dressing and cheese over salad.

#### **Nutritional Analysis:**

Calories 6% (120 cal)  
Protein 4% (2.26 g)  
Carbohydrate 3% (10.9 g)  
Total Fat 12% (9 g)  
Saturated Fat 5% (1.23 g)

Calories from Protein: 7%, Carbohydrate: 33%, Fat: 61%



# News & Information Service

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

## MONDAY-FRIDAY

5:00am-7:00am  
**BBC World Service**

News and features from the British Broadcasting Service.

7:00am-8:00am  
**The Diane Rehm Show**

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am  
**The Jefferson Exchange**

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.  
**To be announced**

11:00am-1:00pm  
**Talk of the Nation**

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm  
**To The Point**

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm  
**The World**

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm  
**Fresh Air with Terry Gross**

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

## KRVM EUGENE ONLY:

3:00pm-4:00pm  
**The Tavis Smiley Show**

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm  
**The Connection**

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm  
**Fresh Air with Terry Gross**

Repeat of 3pm broadcast.

## KRVM EUGENE ONLY:

6:00pm-7:00pm  
**The Tavis Smiley Show**

Repeat of 3pm broadcast.

7:00pm-8:00pm  
**As It Happens**

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm  
**The Jefferson Exchange**

Repeat of 8am broadcast.

10:00pm-11:00pm  
**BBC World Service**

11:00pm-1:00am  
**World Radio Network**

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

## SATURDAYS

5:00am-8:00am  
**BBC World Service**

8:00am-9:00am  
**Sound Money**

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am  
**Studio 360**

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm  
**West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm  
**Whad'Ya Know with Michael Feldman**

*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm  
**This American Life**

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

**A Prairie Home Companion with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm  
**Rewind**

A not-so-serious look back at the news of the week. A mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radke.

6:00pm-7:00pm  
**Fresh Air Weekend**

7:00pm-8:00pm  
**Tech Nation**

8:00pm-9:00pm  
**New Dimensions**

9:00pm-11:00pm  
**BBC World Service**

11:00pm-1:00am  
**World Radio Network**

## SUNDAYS

5:00am-8:00am  
**BBC World Service**

8:00am-10:00am  
**To the Best of Our Knowledge**

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm  
**Studio 360**

11:00am-12:00pm  
**Sound Money**

Repeat of Saturday's broadcast.

12:00pm-2:00pm  
**A Prairie Home Companion**  
Repeat of Saturday's broadcast.

2:00pm-3:00pm  
**This American Life**  
Repeat of Saturday's broadcast.

3:00pm-4:00pm  
**Rewind**  
Repeat of Saturday's broadcast.

## KRVM EUGENE ONLY:

3:00pm-4:00pm  
**Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.



4:00pm-5:00pm

### **Zorba Paster on Your Health**

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

### **Healing Arts**

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

### **What's On Your Mind**

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

### **The Parent's Journal**

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

### **People's Pharmacy**

9:00pm-11:00pm

### **BBC World Service**

11:00pm-1:00am

### **World Radio Network**

**Keep informed!**

# Jefferson Daily

Listen to the **Jefferson Daily**

*Regional news*

*Commentaries*

*In-depth interviews*

*Feature stories*

With News Director Lucy Edwards  
and the Jefferson Daily news team

4:30pm Monday-Friday  
**CLASSICS & NEWS**

5:30pm Monday-Friday  
**Rhythm & News**

## Program Producer Directory

### **NATIONAL PUBLIC RADIO**

635 Massachusetts Ave. NW  
Washington DC 20001

Audience Services:

(202) 513-3232

Tapes and Transcripts:

Toll-free Number:

877-NPR TEXT

(877-677-8398)

<http://www.npr.org/>

### **ALL THINGS CONSIDERED**

1-877-677-8398

atc@npr.org

[www.npr.org/programs/atc/](http://www.npr.org/programs/atc/)

### **CAR TALK**

1-888-CAR-TALK

<http://cartalk.cars.com/>

### **DIANE REHM SHOW**

Call-in line: 1-800-433-8850

drehm@wamu.org

<http://www.wamu.org/rehm.html>

### **FRESH AIR**

Tapes, transcripts 1-877-213-7374

freshair@whyy.org

<http://whyy.org/freshair/>

### **LIVING ON EARTH**

1-800-218-9988

loe@npr.org

<http://www.loe.org/>

### **MARIAN McPARTLAND'S**

**PIANO JAZZ**

(803) 737-3412

pj@sctv.org

<http://www.sctv.org/pj/>

### **MORNING EDITION**

Listener line: (202) 842-5044

morning@npr.org

<http://www.npr.org/programs/morning/>

### **PUBLIC INTEREST**

1-202-885-1200

pi@wamu.org

<http://www.wamu.org/pi/>

### **REWIND**

<http://rewind.kuow.org/>

[rewind@u.washington.edu](mailto:rewind@u.washington.edu)

206.685.7963

### **TALK OF THE NATION**

totn@npr.org

[www.npr.org/programs/totn/](http://www.npr.org/programs/totn/)

### **TALK OF THE NATION**

**SCIENCE FRIDAY**

scifri@npr.org

[www.npr.org/programs/scifri/](http://www.npr.org/programs/scifri/)

### **THISTLE & SHAMROCK**

[www.npr.org/programs/thistle/](http://www.npr.org/programs/thistle/)

### **WEEKEND EDITION SATURDAY**

wesat@npr.org

[www.npr.org/programs/wesat/](http://www.npr.org/programs/wesat/)

### **WEEKEND EDITION SUNDAY**

wesun@npr.org

puzzle@npr.org

[www.npr.org/programs/wesun/](http://www.npr.org/programs/wesun/)

### **WORLD RADIO NETWORK**

Wyvil Court, 10 Wyvil Road

London, UK SW8 2TG

(617) 436-9024 • [mail@wrn.org](mailto:mail@wrn.org)

[www.wrn.org/WRNfromNPR.html](http://www.wrn.org/WRNfromNPR.html)

### **PUBLIC RADIO INTERNATIONAL**

100 North Sixth St., Suite 900A,  
Minneapolis MN 55403

(612) 338-5000

<http://www.pri.org/>

### **A PRAIRIE HOME COMPANION**

phc@mpr.org

<http://phc.mpr.org/>

### **AFROPOP WORLDWIDE**

afropop@aol.com

<http://www.afropop.org/>

### **AS IT HAPPENS**

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

### **BBC WORLD SERVICE**

<http://www.bbc.co.uk/home/today/index.shtml>

### **THE CONNECTION**

Tapes 1-800-909-9287

[connection@wbur.bu.edu](mailto:connection@wbur.bu.edu)

[www.wbur.org/con\\_00.html](http://www.wbur.org/con_00.html)

### **FROM THE TOP**

fttradio@aol.com

<http://www.fromthetop.net/>

### **ECHOES**

(215) 458-1110

[echoes@echoes.org](mailto:echoes@echoes.org)

<http://www.echoes.org/>

Orders: 1-800-321-ECHO

[echodisc.com](http://echodisc.com)

### **HUMANKIND**

<http://www.humanmedia.org/>

[dfreudberg@humanmedia.org](mailto:dfreudberg@humanmedia.org)

617-489-5130

### **LATE NIGHT JAZZ with Bob**

Parlocha

1-773-279-2000

<http://www.wfmt.com>

### **ST. PAUL SUNDAY**

<http://sunday.mpr.org/>

### **SOUND MONEY**

[money@mpr.org](mailto:money@mpr.org)

<http://money.mpr.org/>

### **STUDIO 360**

[www.wnyc.org/new/Studio360/](http://www.wnyc.org/new/Studio360/)

[studio360letters@hotmail.com](mailto:studio360letters@hotmail.com)

### **THE WORLD**

[webmaster@world.wgbh.org](mailto:webmaster@world.wgbh.org)

<http://www.theworld.org/>

### **THIS AMERICAN LIFE**

312-832-3380

[radio@well.com](mailto:radio@well.com)

[www.kcrw.org/c/tamlife/index.html](http://www.kcrw.org/c/tamlife/index.html)

### **TO THE BEST OF OUR**

**KNOWLEDGE**

Orders 1-800-747-7444

[fleming@vilas.uwex.edu](mailto:fleming@vilas.uwex.edu)

<http://www.wpr.org/book/>

### **TO THE POINT**

[www.moretothepoint.com](http://www.moretothepoint.com)

### **WHAD'YA KNOW?**

1-800-942-5669

[whadyaknow@vilas.uwex.edu](mailto:whadyaknow@vilas.uwex.edu)

<http://www.notmuch.com/>

### **WORLD CAFE**

WXPN (215) 898-6677

[http://www.xpn.org/sections/world\\_cafe.html](http://www.xpn.org/sections/world_cafe.html)

### **WRITER'S ALMANAC**

<http://almanac.mpr.org/>

### **ZORBA PASTER ON YOUR**

**HEALTH**

1-800-462-7413

<http://www.wpr.org/zorba/zorba.html>

## **INDEPENDENT PRODUCERS**

### **EARTH & SKY**

P.O. Box 2203, Austin, TX 78768

(512) 477-4441

[people@earthsky.com](mailto:people@earthsky.com)

<http://www.earthsky.com>

### **GRATEFUL DEAD HOUR**

Truth & Fun, Inc.

484 Lake Park Ave., #102

Oakland, CA 94610

[tnf@well.com](mailto:tnf@well.com)

<http://www.trufun.com/>

[gdhour.html](http://gdhour.html)

### **MUSIC FROM THE**

**HEARTS OF SPACE**

PO Box 31321,

San Francisco CA 94131

(415) 242-8888 • [info@hos.com](mailto:info@hos.com)

<http://www.hos.com/>

### **MILLENNIUM OF MUSIC**

WETA-FM

PO Box 2626,

Washington DC 20006

1-800-491-8863

[jcrawford@wclv.com](mailto:jcrawford@wclv.com)

<http://www.wclv.com/mofm.html>

### **NEW DIMENSIONS RADIO**

PO Box 569,

Ukiah CA 95482

(707) 468-9830

1-800-935-8273

[css@pacific.net](mailto:css@pacific.net)

<http://www.newdimensions.org/>

### **THE PARENTS JOURNAL**

[information@parentsjournal.com](mailto:information@parentsjournal.com)

<http://www.parentsjournal.com/>

### **WEST COAST LIVE**

915 Cole St., Suite 124

San Francisco CA 94117

(415) 664-9500

<http://www.wcl.org>



# Program Underwriter Directory

Jefferson Public Radio gratefully recognizes the many businesses and individuals who make our programming possible through program underwriting. Please patronize their businesses and let them know you appreciate their support for JPR.

## ALTERNATIVE ENERGY

**Electron Connection**  
Hornbrook, CA · 1-800-945-7587  
**Energy Outfitters**  
Grants Pass, OR · (800) GOSOLAR

## ANIMAL DAY CARE

**K9 Playtime**  
Medford, OR · (541) 773-2333

## ARCHITECTURE & CONSTRUCTION

**Archard & Dresner**  
Ashland, OR (541) 482-8856  
**Rainbow Valley Design & Construction**  
Eugene, OR · (541) 342-4871  
**Weldon & Sons Building & Remodeling**  
Coos Bay, OR · (541) 267-2690

## AUTOMOTIVE

**Ed's Tire Factory**  
Medford, OR · (541) 779-3421  
**Franklin Auto Parts**  
Redding, CA · (530) 223-1561  
**Henry's Foreign Automotive Service**  
Phoenix, OR · (541) 535-1775  
**Lithia Dodge Chrysler Jeep**  
Medford, OR · (541) 776-6490  
**Moe's Super Lube**  
Coos Bay, OR · (541) 269-5323  
North Bend, OR · (541) 756-7218  
**NAPA Auto Parts**  
Serving Shasta & Siskiyou Counties  
**Wayne's Garage**  
Eugene, OR · (541) 342-3941

## BEAUTY / SPAS

**Ashland Springs Spa & Boutique**  
Ashland, OR · (541) 552-0144  
**Shelly Forest Hair Design**  
Ashland, OR · (541) 482-8564  
**Nira Natural Skin & Body Care Center**  
Ashland, OR · (541) 482-NIRA

## BOOKS, MUSIC & MAPS

**Berliner's Cornucopia**  
Eureka, CA · (707) 444-2378  
**The Book Store**  
Yreka · (530) 842-2125  
**Music Coop**  
Ashland, OR · (541) 482-3115  
**Off the Record CD's & Tapes**  
North Bend, OR · (541) 751-0301  
**Raven Maps & Images**  
1-800-237-0798 · ravenmaps.com  
**Soundpeace**  
Ashland, OR · (541) 482-3633  
**Winter River Books & Gallery**  
Bandon, OR · (541) 347-4111  
**Village Books**  
Mt. Shasta, CA · (530) 926-1678  
**Village Books Medford**  
Medford, OR · (541) 779-7576

## BUSINESS/INTERNET SERVICES

**299e.net**  
Redding, CA (530) 337-6395  
**Coastal Business Systems**  
Redding, CA · (530) 223-1555

**Connecting Point Computer Centers**  
connpoint.com · (541) 773-9861  
**Flagg Applied Research & Technology Transfer**  
Adin, CA

**Robert Meyers Consulting**  
Creswell, OR · (541) 914-8444

## EDUCATION & PUBLICATIONS

**Montessori Children's House**  
of Shady Oaks  
Redding, CA · (530) 222-0355  
**Rogue Valley Parent Magazine**  
(541) 941-0837  
**Lols Schlegel, Parent Education**  
(541) 772-3753  
**Southern Oregon University**  
Ashland, OR · (541) 552-6331  
**West Redding Preschool/Happy Valley**  
**Children's Center**  
Redding, CA · (530) 243-2225

## ENTERTAINMENT

**City of Redding/McConnell Foundation**  
Redding, CA  
**Beach Avenue Productions**  
Ashland, OR · (541) 488-3495  
**Oregon Coast Music Association**  
Coos Bay, OR · (541) 267-0938  
**Rogue Theatre**  
Grants Pass, OR (541) 471-1316  
**St. Clair Productions**  
stclairvents.com · (541) 535-3562  
**Southern Oregon Historical Society**  
Medford, OR · (541) 773-6536

## FINANCIAL & INSURANCE

**A Street Financial Advisors**  
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# Art

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## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival concludes its current season in the coming weeks. Performances at the New Theatre: William Shakespeare's *Macbeth* (through Nov. 3); and *Playboy of the West Indies* by Mustapha Matura (through Nov. 3). In the Angus Bowmer Theatre: William Shakespeare's *Julius Caesar* (through Nov. 3); *Noises Off* by Michael Frayn (through Nov. 2); *Who's Afraid of Virginia Woolf?* by Edward Albee (through Nov. 3); and *Saturday, Sunday, Monday* by Eduardo de Filippo (through Nov. 2). On the Elizabethan stage: William Shakespeare's *The Winter's Tale* (through Oct. 11); *Titus Andronicus* (through Oct. 12); and *As You Like It* (through Oct. 13). The festival also offers The Green Show in the Courtyard (through Oct. 13), as well as a number of lectures, backstage tours, concerts, and park talks. (541)482-4331

◆ Oregon Cabaret Theatre presents the jazz-inspired music and dance of the '30s and '40s in *The All Night Strut*, through Nov. 4, performances Thurs.-Mon. @ 8 pm and Sun. brunch matinees @ 1pm (except Sept. 15). (541)488-2902

◆ Actors' Theatre in Talent presents *I'm Not Rappaport* by Herb Gardner, through Oct. 20, performances @ 8pm, Sun. matinees @ 2pm. Two octogenarians meet on a bench in Central Park and face the problems of aging in this comic and poignant story. (541)535-5250

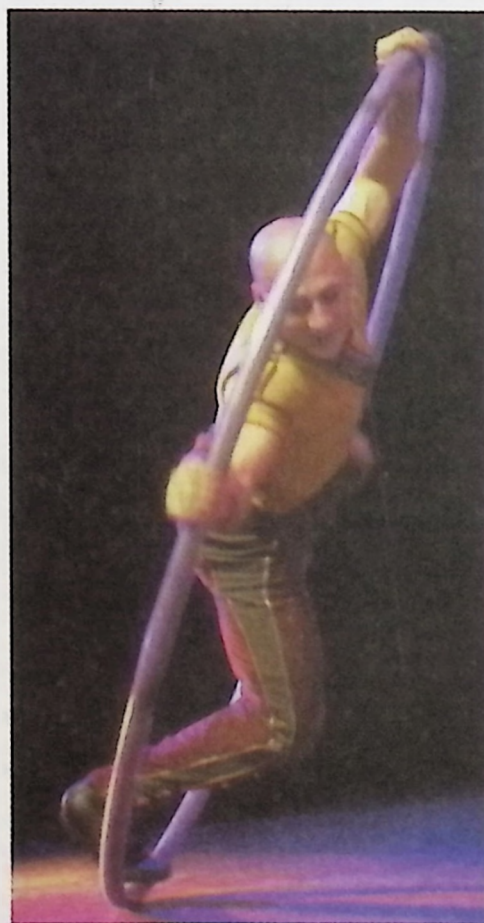
◆ Craterian Performances presents Cirque Éloize, a French-Canadian traveling circus of acrobats, aerialists and clowns on Thurs. Oct. 3rd @ 8pm at the Craterian Ginger Rogers Theater. All tickets are \$15. (541)779-3000

◆ The 10th Annual Ashland New Plays Festival presents readings of *The Linden Tree*, *Eat and Run*, *Freak Show*, and *The Countess and Chicago May* at 2pm and 8pm. Oct 16-20. Playwriting workshops Oct 18-20 at 10am. All events at Havurah Shir Hadash, Ashland. Admission \$10. (541)482-4357

### Music

◆ St. Clair Productions presents Rani Arbo and Daisy Mayhem (bluegrass) Oct 5. Over the past twelve years, Rani Arbo has earned praise for "gorgeous fiddling," "sultry vocals that rivet the listener with the ring of truth," and "freewheeling songs that invite a reckless danger." Now, with Daisy Mayhem, Arbo widens its eclectic

musical scope with impeccable taste. On Oct 12, Alasdair Fraser and Paul Machlis (Scottish fiddle) perform. Widely regarded as one of the finest fiddlers of Scotland, Alasdair Fraser has been a major force behind the resurgence of Scottish traditional fiddling. All shows begin at 8 pm at the Unitarian Center, 87 4th Street (corner of 4th and C), Ashland. \$17 at the door, \$15



Cirque Éloize brings character to French-Canadian circus at the Craterian Ginger Rogers Theater in Medford on October 3.

in advance at the Music Coop in Ashland. [www.stclairerevents.com](http://www.stclairerevents.com) (541)535-3562

◆ Rogue Valley Symphony opens its season on Oct. 5-6 with a program of Rossini's *Overture to "La Gazza Ladra,"* Beethoven's Piano Concerto #5 (Emperor), Borodin's *Overture to "Prince Igor,"* and Stravinsky's *Firebird Suite* (1919). Performances at the Craterian Ginger Rogers Theater, 8pm on Oct 5, and 3 pm on Oct 6. \$24 general, \$28 premium, \$10 student.

◆ Jackson County Community Concerts begins its season with Gloria Saarinen (piano) and Jonathan Lemalu (bass-baritone) performing vocal and instrumental works. 3pm, Oct 6. On Oct 20th, the Trio Voronnehzh from Russia will perform at 7:30 pm, in North Medford High School Auditorium. The Trio's diverse repertoire ranges from Gershwin and Russian folk and gypsy dance music to Bach, Vivaldi and Schubert.

◆ Rogue Theatre in Grants Pass presents Norton Buffalo & Roy Rogers on Oct. 12; George Winston on Sat. Oct 25, and Keb'Mo' on Oct 26 @ 8pm. Tickets \$28/\$30. (541)471-1316

◆ *Voices within Nature*, a concert with Gary Stroutsos, world flutist, recording artist and composer will be performed 8 pm, on Oct. 18th, at Rogue Valley Live, 333 East Main. The concert will include lost melodies from American Indian music and Pan Global tone poems inspired by our natural world, performed on Chinese bamboo flutes. Gary's music has been featured on the Ken Burns' documentary *Lewis & Clark: The Journey of the Corps of Discovery*, which led to a command performance at the White House. Tickets can be purchased at American Trails Gallery, 27 N Main, Ashland, (541)488-2731

◆ The Jefferson Baroque Orchestra and Chorus presents sacred and secular music of Vivaldi, Telemann and J.S. Bach. On Oct 19, 8 pm, at Newman United Methodist Church, Grants Pass, and Oct 20, 7:30 pm at First United Methodist Church, Ashland. \$16 general, \$12 students. (541)592-2681

◆ Craterian Performances presents *Porgy & Bess*, by George Gershwin, on Tues. Oct. 22 @ 8 pm at the Craterian Ginger Rogers Theater. (541)779-3000

◆ The Auryn String Quartet and guest cellist Natalia Khoma lead off the the 19th season of Chamber Music Concerts with a performance of Britten's Quartet #2 in C major, Haydn's Quartet in E-flat major, and Schubert's Quintet in C major. On Thursday, October 24, at 8 pm in

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to [paulchristensen@earthlink.net](mailto:paulchristensen@earthlink.net)

October 15 is the deadline for the December issue.

For more information about arts events, listen to JPR's Calendar of the Arts



the Music Recital Hall, Southern Oregon University. \$24-26, and subscriptions available for multi-concert series.



Slide guitar master Roy Rogers teams with harmonica great Norton Buffalo for acoustic blues at the Rogue Theatre in Grants Pass on October 12.

◆ The Old Siskiyou Barn near Ashland presents two classical piano concerts in October sponsored by the Siskiyou Institute (see feature in September '02 *Jefferson Monthly*). First, on October 4, Lawrence Campbell will present Samuel Barber's Piano Sonata and Robert Schumann's C Major Fantaisie. Then, on October 25, Rachelle McCabe will present the Rachmaninov/Corelli Variations and also the Robert Schumann C Major Fantaisie. Both will give a lecture and masterclass the following day, as part of the Institute, at additional cost. (541)488-7628 or thebarn@direcway.com.

#### Exhibits

The Schneider Museum of Art, on the campus of Southern Oregon University continues its presentation of the *Crater Lake Centennial Exhibition* with forty-nine national and international artists' interpretations of Crater Lake. This exhibit runs through Oct. 5. Museum hours are Tues.-Sat. 10am-4pm and First Fridays 10am-7pm. (541)552-6245 or [www.sou.edu/sma](http://www.sou.edu/sma)

◆ The Rogue Gallery & Art Center presents the Pastel Society of Oregon's National Show through Oct. 19. A variety of styles and subjects is represented. (541)772-8118

◆ The Living Gallery opens a printmakers show to celebrate its 5 year anniversary. Show includes four artists, and runs through October. 20 S. 1st St., Ashland. (541)482-9795. [www.thelivinggallery.com](http://www.thelivinggallery.com)

◆ Grants Pass Museum of Art presents *Seeing the Forest*, an OSU forestry exhibit and wildlife art show Oct. 1-26; *Threads that Bind: The Art of Fiber*, a juried show, Oct 29-Nov 30 (541)479-3290

◆ Wiseman Gallery in Grants Pass presents *Biomorphic Fantasies* by Glenn Hirsch, Mon.-Thurs. through Oct. 19 and *Bringing Honor to Victims*, exploring domestic violence, through Oct. 26. 11:30-4:30 pm. (541)956-7339

◆ The Firehouse Gallery in Grants Pass offers *Living with M.S.*, a juried show depicting the

challenges, realities, joys and trials of having or of living with someone with multiple sclerosis. Oct. 3-26, 11:30-4:30. (541)956-7339.

◆ Southern Oregon Historical Society continues its celebration of the Crater Lake Centennial at the Jacksonville Museum with a photo exhibit, *Crater Lake, Picture Perfect*, featuring the early days of the lake as a National Park, and the nation's first glimpse of Crater Lake taken by local photographer, Peter Britt. Also at the museum, *History in the Making: Jackson County Milestones*, an abundance of artifacts and photographs tells the county's story. Admission is charged. Discounts available for seniors/children. Members/Children under 5, Free. (541)773-6536

#### Other Events

◆ The Arts Council Arts & Culture Awards for 2002 will be presented on Friday, Oct 4, at the Rogue Valley Country Club, Medford. This is a gala dinner and dance honoring Lynn Sjolund, Lawson Inada, Nancy Fox and the Grants Pass Museum of Art for their achievements. Admission \$35 (541) 779-2820

◆ On Oct 4-6, The Schneider Museum of Art (SOU) is presenting the Crater Lake Centennial Symposium, celebrating the many ways Crater Lake continues to inspire with speakers and discussions exploring the historical, geographic, scientific, educational, artistic and spiritual aspects of the lake. Activities begin at SOU and end on Crater Lake. (541)552-6245

### KLAMATH FALLS

#### Theater

◆ Linkville Players present eleven performances of *Live at the Linkville Cabaret*, directed by Kathleen Adams, featuring eight of the Klamath Basin's best singers performing an original musical revue of songs from Broadway, and accompanied by Slippery Bill Eaton. Through Oct. 13, evening shows are Fri./Sat. @ 8pm, and matinees Sun. @ 2pm at the Linkville Playhouse, 201 Main St. Reserved tickets are \$7/\$11 (\$1 off for students & seniors) at Shaw Stationery Co. and at the door. (541)882-2586

#### Exhibits

◆ Two Rivers Village Art Gallery, Chiloquin, presents *Glass Art*, featuring stained glass and glass ornaments, Oct 1-31. (541)783-3326.



Betty MacDonald's "Rejoice," part of an exhibit feature four printmakers at the Living Gallery in Ashland.

### UMPQUA VALLEY

#### Exhibits

◆ Umpqua Community College presents *Out of the Blue*, a multi-media exhibit of Crater Lake National Park, Oct 1-31. (541) 440-4691.

### OREGON & REDWOOD COAST

#### Theater

◆ Chetco Pelican Players presents *Opal's Million Dollar Duck* by John Patrick, directed by Rick DeHaven, opening Oct. 18th at the Performing Arts Center, Brookings/Harbor Shopping Center, Harbor. (541)469-1857

#### Other Events

◆ Oregon Coast Extended Arts Network publishes an arts newsletter with listings of exhibits, performances, concerts, workshops, and arts related opportunities. (541)265-9231 or [www.coastarts.org](http://www.coastarts.org)

### NORTH STATE CALIFORNIA

#### Music

◆ The non-profit Oaksong Society presents *Bluegrass Intentions* on Oct 4 at Gray Pine Farm, Oak Run, and Mark Schatz and Friends on Oct 24 at IOOF/Rebekah Hall. The Oaksong Society produces front-porch Americana style music concerts for Redding and the eastern foothills of Shasta County, California. \$12.50 advance, \$15 at the door. [www.oaksongs.org](http://www.oaksongs.org) (530)472-3065

#### Exhibits

◆ The Ferndale Arts Cooperative gallery is located at 580 Main Street in the Victorian village of Ferndale and is open daily from 10am-5pm. (707)786-9634.

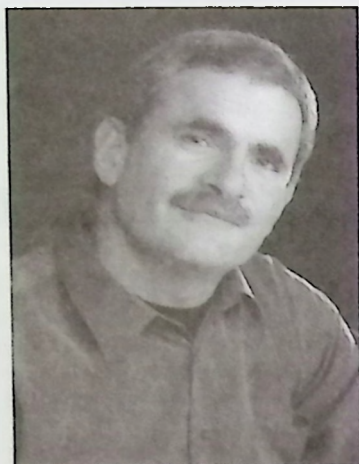
#### Other Events

◆ Inner Center Fine Arts Institute presents its annual October Lecture series on Tuesdays. Institute President, Charles Haddock, opens the series with *Art & Nature - The Connection in You: Consciousness* on Oct 1st, 10-11 am in Trinidad Town Hall, Trinidad, CA. On Oct 8 and 15, *Sketching Nature: Seashore*. Free



# The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at **552-6782** in the Medford/Ashland area and at **1-800-838-3760** elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County and AM1280 in Lane County. For the guest schedule see our web site at [www.jeffnet.org/exchange](http://www.jeffnet.org/exchange).

[www.jeffnet.org/exchange](http://www.jeffnet.org/exchange)



## RECORDINGS

Eric Alan

### Tides

I don't have to sit beside the ocean to watch the rhythmic flow of tides. Oh, those are the best ones—especially when the ominous cloud of wildfire smoke above has made me long for the cleansing rush of a seaside breeze. But I've come to see so many other ebbs and flows in the world around me which follow tidal patterns. I've begun to think of many things as liquid that the world describes in other terms.

Music, for example. As flowing and malleable as water, it still exists as individual pieces, played by individuals or by collections of them, independent on one level from all the musical creations of others. Yet each of those pieces has its context within tradition and the current musical climate. And when all the current musical offerings are viewed together, patterns of motion begin to appear: tides.

The good fortune of being JPR's music director allows me to see and feel these tides, through the recordings that daily land on my desk. So many crosscurrents and ripples, storms and tsunamis that pass through, in the seventy-five or more CDs that arrive weekly. There are tides of emotion, tides of style, even tides of graphic presentation that appear. There's a rhythm of season, with more music appearing in the spring and fall; and even a rhythm of the week, though that all may have more to do with business and the mailman than the music. Music is ever-present.

This past year's musical tides were radically disturbed, as was everything else, by the events of September 11. Save the shameless opportunists who rushed in with a small, polluted tide of songs trying to cash in on violence via selling its soundtrack, the release of recorded music slowed down for awhile. Like an abnormally empty beach forecasting a tsunami, however, the

low tide was only measure of the extreme wave to follow. Music is a prime avenue through which to approach experience and its emotions—shock, anger, acceptance, understanding and growth—and the musical results of 9/11 have recently been arriving *en masse*. Much of the material, in its heaviness and confusion, works better as therapy than as enduring music (bringing

to mind *The Onion* headline shortly after the attacks: "President Urges Calm, Restraint Among Ballad Singers"). Still, the tide also has made a collective message clear from the creative community: peace over revenge, outreach over escalation. That is by far the musical consensus, along with a

tone of persistence despite new spiritual questioning.

Another recent tide has been more specifically cultural: the flood of music from Cuba. It seems to reflect a heightened interest in that island's culture; an interest first led by the Buena Vista Social Club movie and CD some years back. The tide has such persistent vigor, though, that it has long ago transcended fad. It seems to be a messenger of a more permanent, genuine cross-cultural opening that will eventually help to force politics to adapt to the growing closeness.

Other formerly disparate elements are increasingly merging in the new tides too. One particular merging of tidal proportions is the mix of traditional ethnic elements with electronics. At first, the offerings in this wave were largely awkward, struggling, self-conscious. But lately, they've become confident, prolific, skilled, creative and energetic. The wave is a sign, I think, of a generation finding some comfort at last with both the roots of tradition—in the home culture or beyond—and with the computer, not just as a tool, but as an actu-

SOMETIMES AS THE WAVES  
OF MUSIC WASH OVER ME,  
I WONDER WHERE ISOLATED  
RIPPLES END AND  
TRUE TIDES BEGIN.



al musical instrument, which can be played with just as much soul as any tribal drum.

Sometimes as the waves of music wash over me, I wonder where isolated ripples end and true tides begin. Is it only coincidence that Solas, Robert Plant and Christy McWilson all chose not only to record, but to feature as their new album's lead single, "Darkness, Darkness" by Jesse Colin Young? Is it some small reflection of a wider wish for a quiet, dark refuge? And is the recent "deer in the headlights" look of vulnerable innocence among posed young female pop stars, even in its calculated mar-

keting, reflective of a nostalgic yearning even as it seduces? And does the flood of female jazz singers this year mean that women are still not taken seriously as instrumentalists in the genre?

All the tides have meaning and message, I suppose. But sometimes the tides are inscrutable, as opaque beyond the sea surface as any churning depths. And most often the tides aren't as relevant in the moment as just sitting back and watching the one wave breaking, just now, without analysis; just listening to that one voice or instrument which, for whatever reason,

sings or plays exactly the way we feel right here, right now. ■

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Eric Alan hosts *Open Air on the Rhythm & News Service of Jefferson Public Radio* each weekday from 9 a.m.—noon. He also serves as JPR's music director and is the editor of the *Jefferson Monthly*. A book of his photography and writing, entitled *Wild Grace: Nature as a Spiritual Path*, will be released by White Cloud Press in spring.

## FEEDBACK

### Letter to the Editor

The letter by Ken and Karen Eisenberg in the September issue of the *Jefferson Monthly* [regarding the August feature, "Forming Artistic Identity"] begs for an answer, as I believe that it misses the point completely.

Nowhere in the article mentioned did I discover that it was a put down of the scientific method in arriving at discoveries in respect to the nature of the universe; no more so than a scientist who makes discoveries about the far reaches of the universe downplays the discoveries of a scientist who researches how the tiniest microbe fits into the overall nature of the universe.

Personally, I believe that all scientific breakthroughs, as well as artistic creations, happen on the intuitive level, and that the happenings should be looked upon as humbling and enriching experiences, while, actually, they often become vehicles for unhindered societal follow through.

Generally speaking, it appears that the women artists mentioned in the article are more attuned to understanding what takes place during the creative and discovery process. This is what the article communicated to me. ■

Ralph Heuving  
Ashland, OR

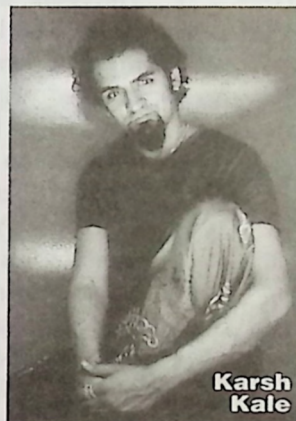
## ONE WORLD *From p. 11*

### Youssou N'dour

Youssou N'dour will make an appearance on Tuesday, April 22, 2003 at the Craterian Ginger Rogers Theater. Born in Dakar, Senegal 1959, N'dour is a singer endowed with remarkable range and poise. As a composer, bandleader and producer, he has a prodigious musical intelligence. He absorbs the entire Senegalese musical spectrum in his work, often filtering it through the lens of genre-defying rock or pop music, and delivers memorable performances. N'dour has both embodied and shaped *mbalax*, the music of Senegal. It is a blend of the country's griot percussion and praise-singing, with Afro-Cuban arrangements modernized by more complex Senegalese dance rhythms, melodic guitar and saxophone solos, talking drum percussion and occasional Sufi-inspired Muslim chant. From his duet with Peter Gabriel on the classic "In Your Eyes" in 1985 to his current release *Joko*, Youssou N'dour has become a cultural icon in Senegal and achieved international fame worldwide. *Rolling Stone* stated "if any Third World performer has a real shot at the sort of universal popularity last enjoyed by Bob Marley, it's Youssou, a singer with a voice so extraordinary that the history of Africa seems to be locked inside it."

### Karsh Kale

Karsh Kale will close the season with an exciting night of electronic tabla and contemporary world music at the Historic Ashland Armory on Thursday, May 8, 2003. Karsh Kale cut his teeth playing tabla and electronic percussion and has since collaborated with American renegeade super-producer Bill Laswell. This has assured Kale's place in the burgeoning world dance scene. Kale has long played Indian classical music on the tabla, the paired hand drums of northern India, and does more than simply incorporate Indian folk and classical elements into electronica by spinning the most exquisite selections on his turntables.

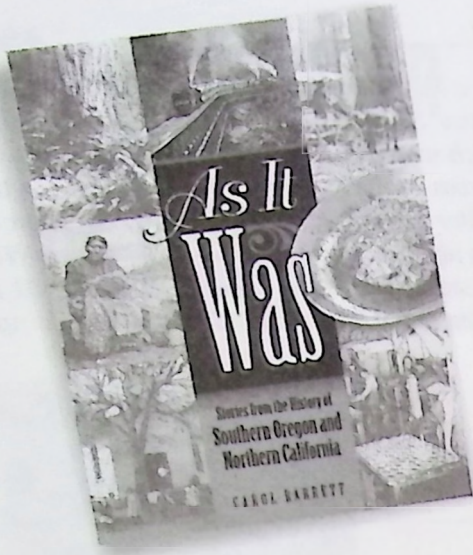


With his trademark electronic tabla sound, he creates an irresistible fusion of both East and West, which for him have truly become one world. He has taken threads from rock, raga, dub and world fusion, and made a single design that is clearly his own. *The Village Voice* describes his compositions as "themes and rhythms spiraling and intertwining like individual thought patterns meeting."

All One World shows start at 8pm. For tickets or more information please call 541-552-6461 or visit [www.oneworldseries.org](http://www.oneworldseries.org). ■



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## AS IT WAS

Carol Barrett

### The Murder of Constable Prescott

The politics of the presidential election of 1932 split Jackson County into two factions. On one side was the establishment. On the other side was the Good Government Congress (GGC) led by Llewellyn Banks, editor of the *Medford Daily News*, and by the newly elected judge, Earl Fehl. Their man had appeared to carry the office of Sheriff but demands for a recount were lodged. The contested votes were from rural Eagle Point. Banks and Fehl knew a recount would probably give the election to the ex-sheriff.

February 20, 1933 was set for the recount. A large rally was held the night before. In the morning it was discovered that burglars had broken a window and entered the new county courthouse. Thirty-six ballot pouches were stolen. Seven days later judge Fehl and a number of GGC members were arrested and charged with the robbery. Banks was arrested for libel.

Free on bond, Banks lost the *Daily News* to creditors. The following day Constable Prescott and a state policeman went to his home with warrants for his arrest in connection with the ballot theft. His wife answered the door. Banks appeared behind her carrying a thirty-ought-six rifle. He aimed at Prescott, fired and killed him instantly.

On May 21st, in Eugene, Banks was found guilty of second-degree murder and given a life sentence.

Source: *Oregon Historical Quarterly*, Winter 1994-95

### Hanging

The Henley-Hornbrook Cemetery had its first recorded burial in 1853. If you look around it now, you may find a marker with these words carved into it: "Woman Found Hanging in a Tree." No one knows who this mystery woman is.

Bill Rader was riding out in the Ditch Creek area when he found a lady who was hung in a tree. He reported to his friends,

"The woman may have been dead as long as two months. She had no identification and wore very fine clothes." She was definitely not a local woman but that was as far as anyone knew.

A rumor began circulating around that a man and woman had been seen arriving on a train about the time the lady was probably murdered. They hired a horse and buggy and drove away. The man appeared a few days later and returned the horse and buggy. He was alone. No one thought anything about it until the "Woman Found Hanging in a Tree" was discovered.

Source: *Siskiyou Pioneer*, 1992



THE POLITICS OF THE PRESIDENTIAL  
ELECTION OF 1932 SPLIT JACKSON  
COUNTY INTO TWO FACTIONS.

### Lynching

The Yreka jail held several prisoners the night of August 26, 1895. Four were charged with murder. Lawrence Johnson was said to have stabbed his wife to death while her lover slipped away. William Null was to be tried for shooting his mining partner. Louis Moreno was a forty year old Mexican hobo. Garland Stemler was only 19 and had teamed up with Moreno. The two had tried to hold up Sears Saloon. Sears and another man resisted and were shot. The two had separated and fled but both were caught. Sears had died immediately but the second man lived long enough to identify the two.

Men started drifting into town during the evening. By nine o'clock there were about two hundred and fifty. A well-planned operation went into motion with the result that one by one the four men were dragged from their cells and hung in the jailhouse yard. When the sheriff arrived the job was all done. A note pinned to one of the men was a warning to murderers to stay away from Yreka.

Source: *Siskiyou Pioneer*, 1993



## Murder in Applegate

It was a Thursday afternoon in 1864 when Margaret Long was found murdered in her home on the Applegate River. Her death shocked the community even though murders were fairly common at the time.

Margaret was a widow attempting to manage her farm by herself. She had a German and a Chinese working for her. At four o'clock, when they finished their job, they returned to the house to find the door open and their employer on the floor in a pool of blood. Her head was nearly severed.

The murderer left many clues that would have identified him were the crime done in our time. He had stepped in blood and left a boot print. He had left bloody hand prints on several items around the room. Her gold watch was missing, as was \$200 she was known to have received recently.

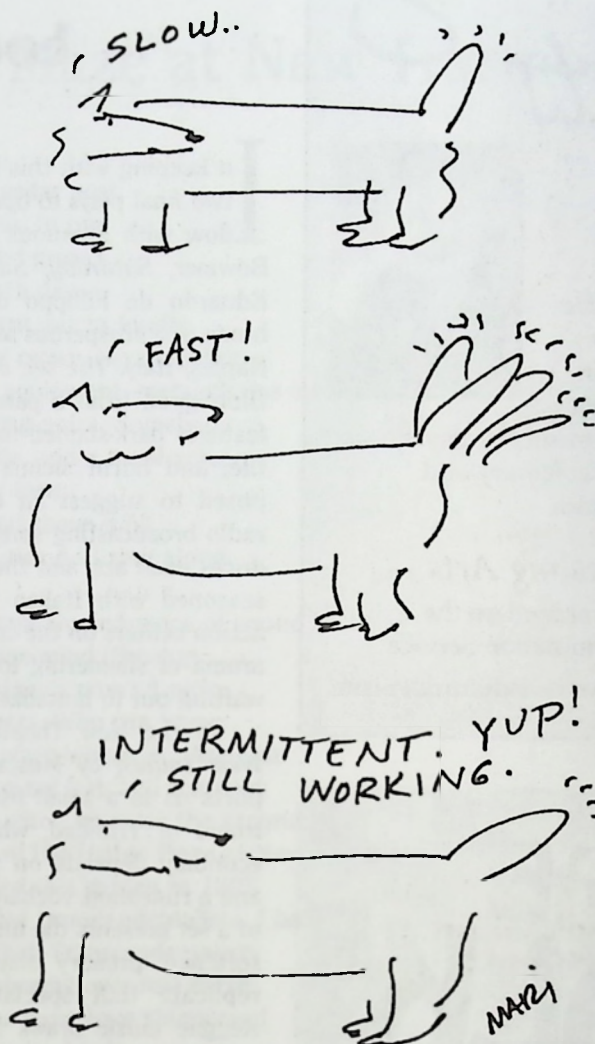
The newspapers termed the killing "cold blooded" and "fiendish." Even so, they suggested that it was very unlikely the murderer would be found. Nevertheless, almost exactly five years after the murder, in Humboldt County, a warrant was issued for the arrest of Hugh Burton, an outlaw. He was killed in making the arrest and in his possession was a gold watch and several pieces of jewelry with Margaret Long's initials on them. His Indian wife confirmed that he had admitted to killing a woman near Jacksonville. Only in some similar way were murders solved in the 1860s.

Source: *Jacksonville Sentinel*, February 27, 1864



## LITTLE VICTORIES

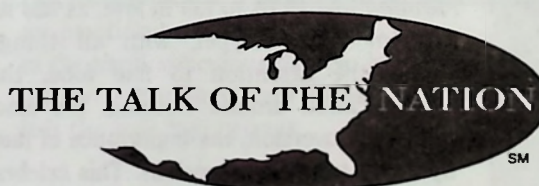
Mari Gayatri Stein



RE WAGGING: DOG CHECK-LIST  
QUALITY CONTROL

This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.



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# THEATER

Molly Tinsley

## Location, Location

In keeping with this harvest season, the two final plays to open at the OSF overflow with sensuous abundance. In the Bowmer, *Saturday, Sunday, Monday*, by Eduardo de Filippo ushers us into the home of a prosperous middle-class family in Naples, Italy. The set, designed by William Bloodgood from a palette of earth tones, features dark-stained furniture, terra cotta tile, and burnt sienna walls, richly composed to suggest an old oil painting. A radio broadcasting songs like *Volare* introduces each act, and the dialogue is highly seasoned with Italian phrases, while the action centers on the cooking of a ragu, its aroma of simmering tomatoes and onions wafting out to tantalize the audience.

In the New Theatre, *Playboy of the West Indies*, by Mustapha Matura, transports us to a small fishing village on the island of Trinidad, where the precarious economy depends on three fishing boats and a rum shop. Richard L. Hay's jewel box of a set presents the interior of the shop in softened primary shades which cannily replicate that special Caribbean light. Reggae music draws us into the action, which unfolds in Trinidadian Creole English—a dialect idiosyncratic enough to call for a glossary in the OSF's expanded program.

As wildly different as these locations are, they serve to point up the common concern of both plays: ethnicity—culture in the technical sense. *Saturday, Sunday, Monday* invites us to fall in love, as has its director Libby Appel, with all things Italian—the attention to fine food, the sophistication around clothing, the emotional extroversion, the importance of family in its furthest extensions. This celebratory production highlights the strengths of Filippo's play—its realistic texture, the amusing, hair-splitting self-absorption of the characters.

Mysteriously estranged from his wife Rosa, Don Peppino imagines she is having an affair with Luigi, their neighbor.

Following Peppino's public accusation of infidelity, Rosa collapses with a nervous fever. Then daughter clues Papa into the real problem: Mama has been nursing an insult to her culinary talents which Papa inadvertently delivered three months ago. The couple reconcile and the busyness of family life resumes.

*Saturday* is a resolutely light comedy of manners whose characters decline to lament life's losses and frustrations when they can fume at them. If it's a little short on profundity, the stellar brilliance of the OSF ensemble more than compensates as each member strikes the dominant notes of exasperation, annoyance, and outrage with operatic gusto. Amidst all the clamor, I began searching for someone with a soft side, someone to feel for and with, and was snagged by Robin Goodrin Nordli, well-disguised as neighbor Luigi's tolerant wife, Elena. By her own insistence, she is content in her marriage to Luigi, even though her husband lavishes his admiration on others, like Rosa. But her perpetual, well-meaning smile keeps threatening to freeze into a pained grimace.

If ethnic texture is central to *Saturday, Sunday, Monday*, in *Playboy of the West Indies*, it is, in a sense, all there is. For the structural elements of this play—character and action—really belong to another, the modern Irish classic, *Playboy of the Western World*, created by John Synge. In it, a young stranger staggers into a pub claiming that he has murdered his tyrant of a father and is instantly revered, especially by the pub owner's sharp-tongued daughter. Soon the two have pledged to marry. When father shows up alive, and son undertakes to kill him again, the villagers are horrified. Murder may be glamorous and exciting in a story, but it spells trouble in your own backyard. The fickle villagers prepare to string the stranger up when the father rises yet again, and finally respectful of his son, follows him out of the village into a "romping lifetime."

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Matura's play is a grafting of lush Trinidadian foliage onto the powerful trunk and branches of Synge's story. Horse racing becomes boat racing, porter converts to rum, potato fields grow sugar cane, as the poetry of one dialect replaces the poetry of another. Still the characters are clones of their Irish forerunners and the action in Trinidad parallels the pre-conceived action in Aran, Ireland, beat for beat. You could almost call this collaboration, one oddly mirrored by the happenings onstage! In the drama of theatre history, Matura attempts to usurp his literary precursor and assert his own autonomy only to find that his post-modern adaptation does not bury the older playwright so much as resurrect him, through the timeless appeal of his story. The two then walk off into the sunset, uneasy comrades. We, like the villagers may regard this little creative tug-of-war with ambivalence, but whether we approve or disapprove of the enterprise, we suspect that both writers have tapped into a magic power that's beyond us.

How could anyone disapprove, though, when treated to director Kenny Leon's splendid cast? We too fall in love with Kevin Kenerly as the stranger-turned-playboy, whose awkward ingenuousness disarms Maya Thomas' prickly mistrust. Andrea Frye's widow masters split-second shifts from needy petulance to pride, and the teenaged groupies, hungry for romance, are played with adorable enthusiasm by Nancy Rodriguez and Nicol Foster. Meanwhile, Josiah Phillips is perfect as the rum-shop owner, who refuses to regret the Playboy's departure and commences loudly to suck at something caught in his teeth.

A theatrical post script: the Ashland New Plays Festival presents four play-readings, October 16-20 at 185 North Mountain Ave. (Havurah Shir Hadash). Two dramas, a comedy, and a farce, they promise to enchant and surprise, move and amuse. If you've never attended a play-reading, don't miss this engaging experience. And for you initiates, don't miss it either! ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It is the recipient of the Oregon Book Award for fiction in 2001.

# POETRY

BY CANDICE FAVILLA

## Hedge Maze at New Harmony

Tendrils of ivy  
curl around the cedar post,  
join three gardens. In one  
a man shovels and grunts.  
This is the seventh day  
but he's belligerent, burns loudly  
under squawking crows. His neighbor  
drags out heavy equipment—metal chains and grease,  
gas engines puking noise. Somebody  
turns up the radio, and a nasal voice  
belts out a gutsy tune:  
"Take this job and shove it." I  
am not planting, nor do I sing along.

While writing about the influence of sound  
on the labyrinthine mind (the cup  
of the ear into which I pour), I pick  
up a book of poetry. Who can know  
where words go when we speak? Another  
book flips open at my feet, and the poet  
of the first book seems to enter the second  
in a photograph of the Hedge Maze at New Harmony.  
Those who planted this garden in 1803  
were, later, labelled transcendentalists. I bet  
they'd laugh at that. Transcendentalists  
sweating hard, laboring over real earth.  
Their brown skins must have shimmered  
as white dust rose in clouds

and fell beneath the hoe. It has been said  
they longed to leave their bodies, the tired  
organs groaning an old number. That is  
one interpretation of the maze: it is design  
that frees. And we who understand nothing  
but observe much can only label. Maybe  
this garden is both a means and an apology  
for practicing an obscure ritual  
in the shrill, ridiculous day. No less  
nor more than they, I am afraid  
it is the tone that betrays.

*Candice Favilla, a native of Chico, California, teaches creative writing and literature at Southwestern Oregon Community College. She previously taught at Sul Ross State University in Texas. Favilla has published poems and fiction in numerous journals including The New Republic and Denver Quarterly, and in a Columbia University Press anthology, Extraordinary Tides: New Poetry by American Women. "Hedge Maze at New Harmony" appears in her book of poems, Cups (University of Georgia Press, 1992) and is reprinted here with permission.*

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:  
Patty and Vince Wixon, *Jefferson Monthly* poetry editors  
126 Church Street  
Ashland, OR 97520.

Please allow two to four weeks for reply.



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## The Pavilion at Mountain Meadows



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## La Bottine Souriante

Wednesday, October 9, 2002 · 8pm  
Craterian Ginger Rogers Theater, Medford  
\$30/\$26 General Public  
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## Native Trails

Saturday, November 2, 2002 · 8pm  
SOU Music Recital Hall, Ashland  
\$30 General Public  
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## Kila

Sunday, November 10, 2002 · 8pm  
Historic Ashland Armory, Ashland  
\$28 General Public  
\$14 SOU Students/Children (0-12)

## Habib Koite

Tuesday, January 28, 2003 · 8pm  
SOU Music Recital Hall, Ashland  
\$33/\$29 General Public  
\$16/\$14 SOU Students/Children (0-12)

## Anjika Manipuri

Wednesday, April 2, 2003 · 8pm  
SOU Music Recital Hall, Ashland  
\$33 General Public  
\$16 SOU Students/Children (0-12)

## Youssou N'Dour

Tuesday, April 22, 2003 · 8pm  
Craterian Ginger Rogers Theater, Medford  
\$36/\$32 General Public  
\$18/\$16 SOU Students/Children (0-12)

## Karsh Kale

Thursday, May 8, 2003 · 8pm  
Historic Ashland Armory, Ashland  
\$28 General Public  
\$14 SOU Students/Children (0-12)

For more information

**541-552-6461**



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